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Robert Pugh

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TRAVELS

IN

VARIOUS COUNTRIES

OF

EUROPE ASIA AND AFRICA

BY

E. D. CLARKE LL. D.

PART THE SECOND

GREECE EGYPT AND THE HOLY LAND

SECTION THE SECOND

FOURTH EDITION

VOLUME THE SIXTH

LONDON
PRINTED FOR T. CADELL AND W. DAVIES
IN THE STRAND
BY R. WATTS CROWN COURT TEMPLE BAR.

MDCCCXVIII.

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1818

LIST

OF

EMBELLISHMENTS AND VIGNETTES

IN VOLUME THE SIXTH.

THE VIGNETTES ARE ENGRAVED ON WOOD, BY BRANSTON.

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REMARKS

ON

THE LIBRARIES OF GREECE,

BY

THE REV. R. WALPOLE, M. A.

WITH AN ACCOUNT OF THE

CATALOGUE OF BOOKS NOW PRESERVED IN THE MONASTERY OF PATMOS;

AS IT WAS COPIED FOR THE MARQUIS OF SLIGO.

These Remarks of Mr. WALPOLE *being too long to be inserted in the Notes, among the Extracts from his MS. Journal, the Author has prefixed them as an appropriate Introduction to this Volume.*

THE names of *Nicholas the Fifth*, of *Francis the First*, of some of the *Medici* family, of *Bessarion*, *Busbeck*[1], and *Peiresc*, are held in just estimation by the lovers of antient literature. By their means, the Libraries of *Europe* have been furnished with great numbers of valuable Manuscripts, collected with cost and labour, in different parts of the *Levant*. The first of these persons laid the foundation of the VATICAN LIBRARY, and supplied it with many Manuscripts from *Greece*. From the same country, *Francis the First*, at the exhortation of *Budæus*,

(1) In this manner he writes his own name, always. *Lamb.* l. i. 99. & l. xi. *addit.* p. 1007.

procured many also; particularly from MOUNT ATHOS. The exertions of the *Medicean* family are familiar to every one. *Bessarion*, who died in 1483, had made a collection of Manuscripts at the expense of 30,000 crowns; and his own account of his exertions in the cause of *Greek* letters is worthy of notice[1]. The Manuscripts purchased by *Busbeck*, during his embassy, are known to every scholar, from the account given of them by *Lambecius*. Many also were obtained in the East by those whom *Peiresc*[2] had sent out; they visited *Cyprus*, *Egypt*, and *Constantinople*; and in the first of these places, portions of *Polybius* and *Nicolaus Damascenus* were found[3].

(1) "Cæterùm, non tam magnum numerum librorum quàm optimos et excellentes, deque singulis solummodò unum exemplum studui colligere, unde evenit, ut ferè omnia volumina quæ in ruinis universæ Græciæ remanserant integra, et quæ vix alibi reperiuntur, congesserim." *Cam. Op. Sub. Cent.* 3.

(2) In 1631. See his Life by *Gassendi*.

(3) As many Manuscripts had been collected, at vast expense, in *Greece*, for the Library at BUDA (destroyed by the *Turks* in 1256), we ought not to omit mentioning it. *Alexander Brassicanus* had seen in it the whole of *Hyperides* with *Scholia*, the Works of many of the *Greek* Fathers, and of the Classical Writers. From this Library issued parts of *Polybius* and *Diodorus Siculus*. A Manuscript of *Heliodorus*, from which was taken the first edition of the *Æthiopics*, was found by a soldier, and brought to *Vincentius Obsopœus*: it belonged to this Library. *Neander* thus speaks of the collection: "Ex mediâ Græciâ inæstimandis sumptibus emerat Matthias Corvinus rex." *Epist. p.* 10.

There is no doubt that *Constantinople* and *Athos* have contributed the greatest number of the Manuscripts we possess in different parts of *Europe*. There were monasteries full of learned men at *Byzantium*, to a late period; and every monastery had its library. The *Turks*, on their conquest, did not occasion that indiscriminate destruction which idle declamation has sometimes imputed to them. *Mahomet the Second* secured the Library of the Greek Emperors, which was preserved by his successors, until it was destroyed by *Amurat* IV.[4] At *Byzantium*, *Constantine Lascaris* transcribed many of those works which were afterwards placed in the MADRID LIBRARY. In this city were procured those Manuscripts which were left to the ESCURIAL LIBRARY by *Hurtado de Mendoza;* and which had been presented to him by *Soliman the Second*. *Possevin* has given partial Catalogues of some of the Libraries at *Constantinople;* and a traveller in 1597 mentions a valuable collection which he had seen in that city[5].

With respect to *Athos*, we find that two hundred Manuscripts are deposited in one library

(4) Hist. de l'Acad. IV. *Jortin's* E. H. vol. V.
(5) *G. Dousa. It. Const.* 71.

alone[1], brought from the monasteries on the mountain; and a great part of those at *Moscow*[2] had been collected by the Monk *Arsenius* in *Athos*, at the suggestion of the Patriarch *Nicon*.

We must add *Thessaly*, *Chios*, *Corfu*, *Crete*, *Cyprus*, *Chalce* (the island in the *Propontis*), *Rhodes*, and *Epidauria*, as places which have supplied some Manuscripts[3]. We should have had much valuable intelligence concerning the libraries in the monasteries of *Thessaly*, if the life of Professor *Biornstahl* had been prolonged. He had visited all of them; and had resided many days at *Triccala*, for the express purpose of copying a *Greek* Manuscript belonging to a monastery. *Biornstahl* was attacked by a fever at the foot of *Mount Olympus:* here he was obliged to continue ten days, without medical assistance; and was then taken to Salonica, where he died, in *July* 1779.[4]

(1) Præf. to the Catalogue of the *Coislin.* Library.

(2) In the Library of the Holy Synod.

(3) See the following references: Diar. Ital. of *Montfaucon; Fabric.* Bib. Gr. 7. 241; *Fabrotus* Not. Basilicorum; Bib. *Coislin.* p. 178.; *Crusii Turco-Græc. p.* 498.

(4) From a Writer of the date 1557, we have an important notice respecting a library on Mount *Olympus:* "Dicitur adhuc hodiè in Olympo Monte Monasterium reliquum esse thesauro optimorum librorum dives ac celebre." *Orat. de Stud. Vet. Phil. inter Melanc. Declam.*

Notwithstanding our acquisitions are already great, we should not intermit our researches in the *Levant.* Many Manuscripts may be saved by them from destruction. "I myself," says Dr. *Covell,* "have seen vast heaps of Manuscripts (for I never found them on shelves, or in good order) of the Fathers and other learned authors, in the monasteries at *Mount Athos,* and elsewhere, all covered over with dust and dirt, and many of them rotted and spoiled[5]." An inquiry should be made into the truth of what was stated to *Hemsterhusius* by some *Greeks*[6], "that part of the Comedies of *Menander* was still in existence." Application might be made to the *Greek* Nobles of the *Phanar,* many of whom are versed in Antient *Greek,* and who are probably the possessors of some valuable Manuscripts. Parts of the First Book of the *Demonstratio Evangelica* of *Eusebius* were printed by *Fabricius*[7] from a Manuscript belonging to Prince *Mavrocordato;* and a copy of the *Greek* Orators, now in *England,* was the property of a *Greek* Noble.

(5) *Villoison*'s account of the destruction of Manuscripts at *Patmos* may be consulted. Proleg. to *Homer.*

(6) *Jul. Pollux.* p. 1272, Note.

(7) Delectus Argumentorum.

It may be reasonably supposed, that many Manuscripts in *Greece* have experienced the treatment which works of the same sort have met with in other countries. *Poggius*, we are told, found, while he was at the Council of *Constance*, a Manuscript of *Quintilian* on the table of a pickling-shop. *Masson* met with one of *Agobardus* in the hands of a bookbinder, who was about to use it for the back of a book[1]: and one of *Asconius* was about to be employed for the same purpose. *Musculus* found[2], in the roof of a *Benedictine* monastery, some of the works of *Cicero*, and the whole of *Ovid*. Numbers of Manuscripts in *Greece* are irrecoverably lost to us, either by design or accident; and of those, which we may hereafter meet with, we cannot suppose all will prove to be of equal value[3]:

Πολλοί τοι ναρθηκόφοροι, παυροὶ δέ τε βάκχοι.

(1) *Naudé*, 121.

(2) "Accidit, ut aliquando sub ipso ædium tecto confusam dissolutarum membranarum congeriem *Musculus* offenderit," &c. *M. Adamus in Vitâ Musculi.*

(3) Those which have an appearance of antiquity in the writing, are not always the most antient. The Monks employed persons who were copyists by profession; men who not only repaired the titles of Manuscripts, but were dexterous enough to copy the antient characters. "The Manuscripts written in *Lombard* letters," says *Simon*, "are not always from a hand as antient as the time of *Lombard* writing. The same may be said of other works."

Yet if we meet with only few of which we shall be able to say, as *Casaubon*[4] once said to *J. Scaliger*, that they are "πολυτιμητὰ, et verè χρυσοῦ ἀνταξία," the trouble of research will be well requited[5].

A List of Theological Manuscripts in the Library of Patmos has been given by *Possevin*[6]; their number amounting, according to his statement, only to fifty-five. The present Catalogue, containing the titles of ninety-two Manuscripts and about four hundred printed volumes, and of which an account is here subjoined, by no means precludes the necessity of further examination. The *Greek* compiler of it has not stated any circumstance relating to the Manuscripts, by which we can form an estimate of their value: he gives no information respecting the form of the letters or that of the spirits, or

(4) On receiving a Manuscript of the unpublished Mechanics of *Athenæus*.

(5) Some exertions on the part of the Government would, without doubt, be attended with success. Let us hear what was done in *France*, so late as in the time of *Fleury*: "Il a envoié dans le Levant quelques savans qui en sont revenus avec une riche moisson de Manuscrits ou Grecs ou d'autres langues Orientales." *Bib. Rais. Juillet*, 1739.

(6) See the Appar. Sacr.

any of those subjects which would lead us to a knowledge of their respective dates.

There is one Manuscript mentioned in it, concerning which it is impossible not to feel more than common curiosity: it is one of DIODORUS SICULUS. By an accurate inspection of it, we should learn whether the hopes, which have been more than once entertained of the existence of the lost books of that historian, are in this instance also to be disappointed[1]. *H. Stephanus* had heard that the forty books of *Diodorus* were in *Sicily*. This report arose, probably, from *Constantine Lascaris* having said in *Sicily*, that he had seen all these books in the Imperial Library at CONSTANTINOPLE. *Lascaris* fled from this city, at the capture of it by the *Turks*. In the turbulence and confusion of that period, the entire copy to which he referred might have been lost. "Deum immortalem," says *Scaliger*, "quanta jactura historiæ facta est amissione librorum illius Bibliothecæ, præsertim quinque illorum qui sequebantur post quintum[2]."

(1) *Photius*, in the ninth century, perused entire *Diodorus Siculus*.

(2) In *Euseb.* Chron. CIↃ.IↃCCCCI XVII.

CATALOGUE OF BOOKS[3]

IN

THE PATMOS LIBRARY.

A.

ARISTOPHANES. Three copies.

Ammonius[4]. Two copies.

Aristotle. Various copies.

Apollonius Rhodius.

Exposition of John Zonaras[5] on the κανόνες ἀναστάσιμοι of John of Damascus.

Anastasius of Sinaï: his Questions & Answers[6]. MS.

Ἄσμα ἀσμάτων, with an Exposition (perhaps by M. Psellus). *See Lamb. lib.* iii. *p.* 77.

Arrian.

Anthology of Epigrams.

Ἀλεξάνδρου τοῦ ἐξ ἀπορρήτων γραμματικὴ.

Ἀρχῆς καὶ αἰτίας περὶ τῶν δύο ἐκκλησίων; i. e. of the Greek and Roman Church.

(3) It has not been thought necessary to copy the title of every one of the printed books mentioned in the Catalogue: the names of all the Manuscripts are faithfully transcribed.

(4) *Ammonius*, son of *Hermias*, master of *John Philoponus*.

(5) Flourished about 1120. *See Allatius de Libris Eccles. Græcorum*, *Paris*, 1646.

(6) Died 599. *See Lamb. Comm. l.* v. *p.* 92.

Æsop.

Ἀνθολογία λέξεων διαφόρων. One volume.

Ælian.

Panoplia[1] Dogmatica of Euthymius Zigabenus. MS.

Ἀποστολικοὶ καὶ συνοδικοὶ κανόνες.

Athanasius.

Athenæus, Deipnosoph.

Ἀλεξάνδρου Ἰουδαϊκά.

Ἀμαλθείας κέρας.

Appian.

Ἀμφιλοχίου[3], Μεθοδίου, καὶ Ἀνδρέου Κρήτης, ἀτ εὑρισκόμενα.

Ἀντωνίου Κατηφόρου γραμματική.

Ἀριθμητικῆς συνοπτικὴ ἑρμηνεία Μπαλάνε (Balanus).

Ἀλεξάνδρου.

Ἄνθος χαρίτων[4].

Ἀσφαλὴς ὁδηγία τῆς κατὰ Χριστὸν ἠθικῆς ζωῆς.

Ἀπολουθία[5] τῆς ἁγίας Αἰκατερίνης.

Æschines.

Ἀζύμων περί.

(1) See, for an account of this work, *Lambecius*, l. iii. p. 168.

(2) *Lamb.* l. v. p. 230.

(3) *Amphilochius*, bishop of *Iconium*, died 393. *Andrew*, archbishop of *Crete*, died 720.

(4) See *Crusius*, *Turco-Græc.* 222. and *Du Cange*, App. ad Gloss. Gr. in v. σφιλός.

(5) " Preces et officia." Αἰκατερίνη (*Catherine*); sometimes *aspirated*; at other times with a *lenis*, as in *uCange*, i. 1140; who also gives *Hæcatherina*, in Index Auct.

Αετίου[6] ἰατρικόν.

Ἀδὰμ Ζοιρνικαβίου.

Ἀδολεσχία φιλόθεος.

Ἀλεξανδρείας περιγραφή.

Ἀνασκευὴ τῆς τοῦ Βορτέρου βίβλου. (Refutation of a Work of Voltaire.)

Ἁρμονία ἱερογραφική.

B.

Basil. Copies of different parts of his Works.

Βησσαρίωνος γραμματική.

The Logic of Blemmides[7]. MS.

Βαλσαμῶνος[8] ἐξήγησις τῶν ἱερῶν κανόνων. MS.

Lexicon of Phavorinus.

Lives of Saints.

A book called the Pastoral Flute, αὐλὸς ποιμενικός.

Βιβλίον καλούμενον Θηκαρᾶς.

A small MS. of Prayers.

Βλάχος.

Βουλγαρίας[9] ἅπαντα.

Γ.

Gregory of Nazianzus. Various copies.

(6) Born at *Amida* (*Diarbekr*); and wrote between the years 540 and 550. *Fab.* ix. 230.

(7) *Blemmides* lived in the middle of the thirteenth century. His logic was published in 1605, by *Wegelin*.

(8) *Theodore Balsamon*, of the twelfth century. *Cave. Hist. Lit.* 596.

(9) Of *Theophylact.* "Achridis in Bulgariâ archiepiscopus 1070 clarus; quem inde *Bulgarium* vocant." *Fab.* B. G. vii. 586.

Holy Scripture.

Γερασίμου βλάχου εἰς τὰ μετεωρολογικά. MS.

Galen.

Gregory of Nyssa.

Γαβριὴλ[1] φιλαδελφίας περὶ σχισματικῶν. MS.

Γρηγορίου [2]Κορεσίου κατὰ Λατίνων. MS.

Treatises of Gerasimus.

Harmony of Scripture.

Γορδίου, ὅτι ὁ Πάπας[3] καὶ ὁ Μωάμεθ εἰσὶν ὁ Ἀντίχριστος. MS.

Grammar of Gaza[4].

Δ.

Demosthenes.

Dio, and Herodian.

Psalms of David.

Διδασκαλίαι[5] διαφόρων εἰς τὰ κατὰ Κυριακήν.

Diogenes Laertius.

Διαμαντῆ ῥυσίου. (sic.)

Dositheus.

Dionysius the Areopagite. MS.

Διαταγαὶ γάμου Σαμούηλ πατριάρχου.

(1) *Gabriel Severus*, metropolitan of *Philadelphia*; "a bare-faced Metousiast." *Covell. Rise of Transubstantiation.*

(2) *Coresius*, a friend of *Goar*. *Euchol.* 678.

(3) "That the Pope and Mahomet are the Antichrist." Πάπας, "the Pope;" παπὰς, "a priest."

(4) On which *Erasmus* read Lectures at *Cambridge*.

(5) Instructions respecting the *Lord's* Day.

Διήγησις μερικὴ τῆς παλαιᾶς ἱστοριῶν (sic), καὶ πρόθασις φιλοσόφου ὑπὲρ (perhaps περὶ) τοῦ θεομάχου Ἡρώδου. MS.

Old and New Testament.

Δογματικὸν[6] Ἰωάννου Βέκκου Κωνσταντινοπόλεως.

The Grammar of Daniel.

E.

Gospels.

Eustathius.

Epiphanius.

Epictetus.

Euclid.

Etymologicon.

Eusebius.

Encyclopædia. Four volumes.

Selections from different Fathers.

Euchologium.

Ἐξομολογητάριον[7]. MS.

Tract on Baptism.

Τετραευαγγέλιον[8].

Exposition of the Apocalypse.

Ἑορτολογία.

Euripides.

(6) *Veccus*, or *Beccus*, patriarch of *Constantinople*.

(7) A Form of Confession, and Direction to Penitents. *Covell*, 260.

(8) See *Du Cange* in v. Εὐαγγέλιον.

Ἐπίσκεψις πνευματικοῦ πρὸς ἀσθενῆ. Visit of a Confessor to a sick person.

Z.

Zonaras.

H.

Hesiod.
Herodian.
Herodotus.

Θ.

Themistius[1], περὶ φυσικῆς.
Theodoret.
Theophrastus.
Theocritus.
Theodorus Ptochoprodromus[2].
Theodorus's (abbot of Studium[3]) Catechetical Discourses.
Theophylact.
Θέατρον πολιτικόν.
Theotoki.
Thomas Magister.

(1) Born in 317, in *Paphlagonia*.

(2) Perhaps one of the Poems of this Writer (see. *Vill. Anec. Gr.* ii 243), or his Exposition of sacred Hymns. See *Lamb.* l. v. p. 277. He lived in the beginning of the twelfth century.

(3) A monastery at *Constantinople*. *Theodore* was born in 759. "Il passe pour un des grands Saints de ce siécle-là parmi Messieurs les Imaginaires; qu'il me soit permis de me servir de ce terme, mille fois plus doux que celui d'Iconolatres." *Bayle Rep. des Lettres, Mars* 1686.

I.

John Chrysostom.
Isidore's[4] (of Damiata) Letters.
Isocrates.
John of Damascus[5].
Justin (ἱστορικόν).
John Philoponus, περὶ κοσμοποιΐας.
The same, εἰς τὰ Ἀναλυτικά.
Justin Martyr.
Justinian, κανόνες τῶν ἁγίων Ἀποστόλων.
John Stobæus.
Julius Pollux.
Other Treatises of John Philoponus.
Isaac[7], bishop of Nineveh; τὰ εὑρεθέντα ἀσκητικά.
Josephus.
Ἰσμαὴλ[8] κατά. MS. "Against Mahomedanism."
John of Damascus.
Ἰωάννου[9] σχολαστικοῦ ἡγουμένου Σινᾶ ὄρους.
Hippocrates. Aphorisms.

(4) "One of the most valuable men of the fifth century." *Jortin, E.H.* iv. 113.

(5) Died 750. The last of the Greek Fathers.

(6) See the remark of *Lambecius* on the title of this work, lib. i. p. 139. The *Alexandrine* Grammarian flourished in the early part of the seventh century after *Christ*. *Vossius* gives a different date: *De Philosoph. Sec. c.* 17. The name of *John Philoponus* was afterwards assumed by *Le Clerc*.

7) Lived in the sixth century.

(8) *Cantacusenus* wrote, in 1360, a work on this subject.

(9) *John Climacus*, called *Scholasticus*. This is probably his Life, written by *Daniel*, monk of *Raïth*.

K.

Κορυδαλέως περὶ ψυχῆς.
The Logic of the same.
Cyril.
Coresius[1].
Κατακουζηνοῦ ἀπολογία κατὰ Λατίνων.
Callimachus.
Κλεομήδους κυκλικὴ θεωρία.
Κυριακοδρόμιον[2].
Καλλιγραφία.
Clemens Alexandrinus.

Λ.

Liturgies.
Lucian.
Lexica.
Treatises against the Roman Church.

M.

Macarius. Homilies.
Michael Psellus[3] εἰς τὰ μεταφυσικά. MS.
Macarius. Various treatises.
Meletius on the power of the Pope.
Μέλη ποιητριῶν ἐννέα.
Melissa[4].

(1) A *Constantinopolitan* divine; and friend of *Goar*. *Euch.* 678.
(2) See *Du Cange*, Gloss. Græc. p. 771. 1.
(3) Of the eleventh century.
(4) *Antonius Melissa* lived about 760. *Fab. Bib. Græc.* ix. 744. "a studio colligendi Μίλισσα, sive *Apis*, dictus est."

Μετεώρων περὶ ἐγχειριδιον.

Μανασσῆ τοῦ ἡλιάδου ἐγκώμιον εἰς Ἀλέξανδρον Ὑψηλάντη. Encomium on Prince Ypsilante.

Maximus Planudes.

Matthew Blastares[5].

Meletius. Geography.

N.

Nectarius[6].

Nicephorus Gregoras.

Νομικὸν βασιλικόν. MS.

Νομοκάνονες[7].

O.

Œcumenius.

Olympiodorus εἰς τὰ μετέωρα τοῦ Ἀριστοτέλους.

Ὁμηρόκεντρα[8] καὶ κεντρῶνες.

Π.

Acts of Synods.

Plutarch.

Pausanias.

Pindar.

Πόλεμος πνευματικός.

Polyænus.

Ποιητῶν τῶν παλαιοτάτων γεωργικὰ, βουκολικὰ, καὶ γνωμικά.

(5) Of the fourteenth century.

(6) Patria *Cretensis*, defunctus anno 1665. *Fab.* ix. 310.

(7) *Lamb.* l. vi. p. 51.

(8) *Homerici* centones.

Πατερικόν. MS.
Πέτρα σκανδάλου.

P.

Ῥητορικὴ Σκούφου.
Ῥαντισμοῦ στηλίτευσις.
Ῥωλίνου τόμοι—15.

Σ.

Catenæ Patrum on the Psalms and Matthew.
Sophocles.
Suidas.
Συμεὼν Θεσσαλονίκης.
Simplicius.
Συνοδικὸς νόμος.
Σημειώσεις[1] διδαχῶν. MS.
Σύνταγμα[2] κατὰ ἀζύμων.
Συμφωνία τῆς γραφῆς.
Συνεσίου ἐπιστολάριον.
Catena Patrum on the Octateuch.

T.

Τάργα[3] τῆς πίστεως τῆς Ῥωμαϊκῆς ἐκκλησίας.
Τυπικόν[4].

(1) Notes on Homilies.

(2) Respecting this controversy (concerning unleavened bread), see the note in *Lamb.* l. iii. p. 65.

(3) Propugnaculum Fidei. *Fab. B. G.* viii. 86. It was edited at *Paris* in 1658.

(4) Perhaps, Τυπικὸν τῆς ἐκκλησιαστικῆς ἀκολουθίας &c. "The order of reading the service." *Lamb.* l. v. 285.

Φ.

Φιλοκαλία[5].

Photius.

Philo Judæus.

X.

Χρυσάνθου Νοταρᾶ.

Χριστοφόρου ἐγχειρίδιον, on the Procession of the Holy Spirit.

Chrysostom on the Psalms.

Ψ.

Volumes relating to the Psalms.

Ω.

Ὠκέλλου κατά.

ΚΑΤΑΛΟΓΟΣ τῶν ἐν ΒΕΜΒΡΑΝΑΙΣ[6] ΒΙΒΛΙΩΝ.

A.

Canons of the Holy Apostles.

Athanasius, without a beginning.

Ἀπόστολος.

Ἀπορούμενα[7] τῆς θείας γραφῆς.

(5) Treatises of some of the Fathers.

(6) "A more common form among the later Greeks," says *Salmasius*, "than Μεμβράναις."

(7) Perhaps the Work of *Theodoret*, entitled Θεοδωρήτου εἰς τὰ ἄπορα τῆς θείας γραφῆς: or from *Maximus*, who died in 662. See the first volume of his Works.

Exposition of the Acts of Apostles.
Anastasius of Sinaï.
Canons[1] of the Apostles and Fathers.
The Panoplia[2] Dogmatica of Alexius Comnenus.
The Exposition[3], by Zonaras, of the Canones, or Sacred Hymns, of Joannes Damascenus.
Ἀποστολοευαγγέλιον[4].

B.

Βασιλειῶν περὶ, ἄναρχον.
Βασιλείου τοῦ μεγάλου δογματικὴ πανοπλία.
Lives of Saints.
Basil. 9 vols.
Basil on the Hexaëmeron. 2 vols.
The same on the Psalms. 2 vols.
The same on Isaiah.
The Ascetica[5] of the same.
Βουλγαρίας[6]. 2 vols.
Βιβλίον Τούρκικον.

(1) See *Lamb.* l. iv. p. 197.

(2) See *Fabricius*, viii. 329. Bib. *Gr.*

(3) Κανόνες ἀναστάσιμοι. See *Lamb.* l. iii. p. 39, and the Notes. *Zonaras* lived in 1120.

(4) See *Du Cange*, Glos. *Gr.* in voce; and *Goar, Euchol.* 921.

(5) "*Basil* was a grand promoter of an ascetic life: all the monks and nuns in the *Greek* Church are everywhere of his order." *Covell.* p. 251.

(6) See this title in the Printed Books, p. 11.

Γ.

Γρηγορίῳ[7] τῷ Θεολόγῳ σχόλια εἰς τὸ "πάλιν Ἰησοῦς," καὶ εἰς τὸ "χθὲς τὴν λαμπράν."

Of the same author. 9 vols.

Of the same, with Scholia.

Γραφῆς τῆς θείας ζητήματα.

Γρηγορίου[8] τοῦ Θεολόγου ἕνα βιβλίον, τὸ ὁποῖον εἶναι γράψιμον τοῦ βασιλέως Ἀλεξίου τοῦ Κομνηνοῦ, τοῦ ἰδίου γράψιμον.

Gregory of Nyssa.

Exposition of Holy Scripture.

Gregory the Theologue. 2 vols.

Of the same, Epistles.

Γρηγορίου τοῦ Θεολόγου τετραστίχων ἐξήγησις.

Gregory of Nyssa, and others of the Fathers, on the Lord's Prayer.

Orations of Gregory Nazianzus.

Exposition on the Epistle to the Romans.

Δ.

Demetrius Gemistus[9], περὶ τῆς ἐν μεγάλῃ ἐκκλησίᾳ τοῦ πατριάρχου λειτουργίας.

Διονυσίου τοῦ Ἀρεοπαγίτου.

Διοδώρου Σικελιώτου Ἱστορικόν.

(7) *Gregory* of *Nazianzus;* "cui post Johannem Apostolum pro peculiari panegyrico, et κατ' ἐξοχὴν, *Theologi* cognomen adhæsit." *Muratori.*

(8) "A work of *Gregory Nazianzus*, which is in the hand-writing of the king, *Alexius Comnenus.* His own hand-writing."

(9) Deacon and protothonotary in *Constantinople.*

E.

Gospels. Various copies.
Εὐαγγελικὴ συμφωνία.
Commentary on the Psalms.
Interpretation of the Old Testament.
Ἐξαποστελάρια[1] ὅλου τοῦ χρόνου.
Commentary on one of the Gospels.
Ecclesiastical History of Eusebius.
Ἐφραΐμ[2] λόγοι διάφοροι.

Θ.

Θαλασσίου[3] τοῦ ἀββᾶ καὶ Ἀντιόχου.
Theodoret on the Psalms.
Theodore, abbot of Studium.

I.

Ἰωσὴφ[4] Βρυεννίου λόγοι διάφοροι.
Theological Enchiridion of John of Damascus.
Exposition of the History of Job.
Ἰωάννου[5] τοῦ ἀββᾶ ἡγουμένου τῆς Ῥαϊθοῦ.
The same.
Isidore. Epistles.

(1) See *Goar, Euchol.* p. 436.

(2) *Ephraem*, or *Ephraim*, born at *Nisibis* in *Mesopotamia*. See *Lamb.* l. i. p. 117.

(3) Abbot of a monastery in *Libya*. *Cave, Hist. Ecc.*

(4) Lived about 1420. A *Byzantine* monk.

(5) Perhaps the Epistle of *John* the abbot of *Raith* to *John Climaus*. *Lamb.* l. iv. p. 185.

Ἰωάννη[6] τῷ Θεολόγῳ παρακλήσεις.

Ἰσαὰκ[7] ἀββᾶ τοῦ Σύρου λόγοι ἀσκητικοί.

Ἰωάσηφ[8] βασιλέως Ἰνδῶν βίος.

On the Ten Categories.

John of Damascus.

John Scylitza[9].

Ἰατροσοφία[10]. 3 vols.

K.

Κανονάριον.

Λ.

Various Discourses.

Discourses of Chrysostom, and others, on Lent.

M.

Maximus, περὶ ἀπορρήτων τῆς θείας γραφῆς.

Μαξίμου τοῦ ὁμολογητοῦ καὶ Αὐγουστίνου, Συμέων τε τοῦ νέου θεολόγου, καί τινες νεαραὶ Ῥωμανοῦ βασιλέως[11].

(6) Παρακλήσεις, *Prayers.* St. *John* is called, in the *Menæa*, Ἀρχηγὸς τῆς θεολογίας.

(7) Lived in the sixth century.

(8) "Historia *Judaïca* de *Barlaamo* Eremita, et *Josapho* rege *Indiæ*." *Fab.* ix. 737.

(9) *John Scylitza*, a *Thracesian* by birth, wrote an Epitome of History. *Lamb.* l. ii. p. 578.

(10) Collection from the writings of *Hippocrates*, *Galen*, and *Meletius*.

(11) For an account of *Symeon*, see *Leo Allat.* de *Sym.* Scriptis, from p. 143 to 179. *Maximus* died in 662. Νεαραὶ, *Novellæ*, of *Romanus*: See *Du Cange*, in voce.

Μελετίου[1] Συρήγου μεταφραστοῦ, Discourses on the Twelve Months. 14 vols.

Imperfect Menæum.

Menæa for the whole Year. 12 vols.

N.

Νικήτα[2] Σερρῶν εἰς τὸ κατὰ Ἰωάννην.

Νομικόν.

Nicolaus, archbishop of Constantinople. Letters, and some Expositions of Scripture.

II.

Life of Pachomius[3].

Πατερικά[4]. 4 vols.

Παύλου τοῦ ὁμολογητοῦ.

Πανηγυρικόν[5].

Acts of the Apostles[6].

Σ.

Συναξαριστής[7]. 2 vols.

Catena Patrum on Isaiah.

Also on Pentateuch.

Συνόδων κανόνες.

(1) *Meletius Syrigus, Cretensis,* (*Fab.* ix. 308.) lived in 1638.

(2) Metropolitan of *Serræ* in *Macedonia,* about the year 1077.

(3) Died in the middle of the fourth century.

(4) "Variæ adhortationes et narrationes ex variis scriptis et vitis Patrum." *Fab.* ix. 312.

(5) Liber Ecclesiasticus. *Du Cange* in voce. See also *Cave, De Lib. Eccl. Græcorum.*

(6) A MS. of *Pachymer,* who lived in the middle of the thirteenth century, is omitted in this Catalogue. *Possevin* mentions it. *Fab.* vii. 776.

(7) Synaxariorum Scriptor. *Du Cange* in voce.

Στουδίτου (perhaps of Theodore).

T.

Τριώδιον ἀτελές[8].

Υ.

Ὑπακοῆς[9] περὶ καὶ ἄλλων ἀρετῶν.

X.

Χρυσοστομικά. τόμοι 42.
Chrysostom. 8 vols.

(8) See *Du Cange*, Gloss. in voce; and *Cave*, De Lib. Ecc. Græcorum.
(9) Perhaps from *Theodore* of *Studium*. See *Yriarte*, Cat. Bib. Mat. p. 18.



1. *Port of La Scala.*
2. *Port of Sapsila.*
3. *Port Gricou.*
4. *Port Merica.*
5. *Small Western Creek.*
6. *Port of Diacorti.*
7. *Monastery and Town of Patmos.*
8. *Cave of the Apocalypse.*

CHAP. I.

COS TO PATMOS.

Messenger from the Vizier—Botanical discoveries—Casiot vessel—Antient custom of singing Vespers—Leira *and* Lepsia—*Arrival at* Patmos—*Critical situation of a part of the* French *army*—*Monastery of St.* John—*Library—Ignorance of the Monks—Manuscripts—Discovery of the* Patmos Plato—*Other valuable Works—Manuscript in the hand-writing of* Alexius Comnenus—*State of the island—Antient Medals—Extensive prospect*—*Holy Grotto*—*Dinner given by the* French *Officers*—Barthelemy—*Women of the island—Bells—Stratagem*

Stratagem for obtaining the Greek *Manuscripts*—*Fruitless attempt to leave the island*—*View of* Samos—Icaria—*Western port of* Patmos—*Geological phænomena*—*Plants and animals*—*Marble* Cippi—*Departure from* Patmos—*Prognostics of* Greek *mariners.*

CHAP. I.

Messenger from the *Vizier.*

On Tuesday, *October* the *sixth*, as we were sitting with the Governor, a *Greek* officer of the name of *Riley*, who had been interpreter to Colonel, now Sir *Charles Holloway*, in the *Turkish* army, arrived from *Grand Caïro* with despatches from the *Vizier*. He brought letters for us from *England*, which had been sent first to *Constantinople*, and then to *Egypt*, and yet reached us with so recent a date as the twelfth of *August*. When he entered the Governor's apartment, we supposed him to be a *Turk*: he wore the *Turkish* habit, and conversed with great fluency in the *Turkish* language: presently, to our surprise, he addressed us in *English*; and afterwards gave us intelligence of all that had happened at *Caïro* since we left that city. A report had reached him, after he sailed from *Egypt*, that the *Vizier* had been ordered into exile, to *Giddah*, where the air is supposed to be so unwholesome, that the punishment of being banished thither is considered as almost equivalent to death. Hearing that we intended to visit *Patmos*, he requested a passage thither in our vessel: his wife resided

upon that island, and it was his wish to see her, in his way to *Constantinople*. We readily acceded to his proposal; and a very fortunate circumstance it proved, in the services he rendered to us during a negotiation with the Monks of *Patmos* for the Manuscripts we afterwards obtained. CHAP. I.

We employed the rest of our time principally in *botanical* excursions, and were very successful; having found no less than six nondescript species: although, as we mingled all the specimens collected in this island in *March* with those which we now gathered in *October*, we cannot precisely state the time when any particular plant came into flower. There is, however, reason to believe that they principally belong to the autumnal season; as our stay was very short in *March*, and it was before observed that the plants of this island had not then attained a state of maturity[1]. According to our usual plan, we shall only refer the reader now to the new-discovered species; reserving for a General List, in the *Appendix* to this *Part* of our Travels, the names and the localities of others, Botanical Discoveries.

(1) See Vol. III. Chap. VII. p. 258. Octavo edit.

CHAP. I. whether rare or common, which preceding authors have already described[1].

(1) I. A very curious small species of Plantain (*Plantago Linn.*), of which there is a figure and description in CLUSIUS's "*Plantarum Rariorum Historia,*" *lib.* v. *cap.* 16. under the name of *Catanance prima Dioscoridis;* but this has been omitted by *Linnæus,* and by all the editors of his works. The whole plant is scarcely an inch and a half in height: its leaves are of a narrow lance-shape, and ciliated; the flowers in little, round, upright heads; and these, together with the short stalks supporting them, are clothed with long soft wool. The species ought to be arranged near the *Cretan* Plantain (*Plantago Cretica*), to which it is nearly allied; but it may be easily distinguished, either by the leaves, or by the heads of the flowers. We have called it PLANTAGO CATANANCHE. *Plantago foliis lanceolato-linearibus, ciliatis, pilosis; spicâ subrotundâ erectâ, scapo brevissimo bracteisque lanatis. Catanance prima Dioscoridis. Clus. Plant. Rar. Hist. 2. p. 112. cum tabulâ.*

II. A non-descript species of *Crow-foot Ranunculus,* with slender erect unbranched stems, and single flowers. We have called it RANUNCULUS GRACILIS. *Ranunculus caule simplici, gracili, erecto: foliis radicalibus quinquepartitis tripartitisque, laciniis flabelliformibus sinuato-dentatis; caulinis multipartitis laciniis sublinearibus, glabris. Radices tuberosæ, fasciculatæ. Folia radicalia circumscriptione cordato subrotundâ, diametro pollicario vel parum ultra; petioli longi, pilosi: folia caulina duo seu tres sessilia, superiora subtrifida. Caulis pedalis, teres, pubescens. Calyx glaber, reflexus. Corollâ magnitudine* R. repentis *flavâ. Petala obovata.*

III. An elegant non-descript species of *Trefoil* (*Trifolium Linn.*) This we have named TRIFOLIUM ORNATUM. *Trifolium annuum, caulibus ramosis sub-erectis, foliolis obovatis argutissime serratis, mucronatis, glabris; stipulis oppositis; spicis terminalibus, solitariis, subrotundis, basi bracteatis, apice sterilibus; bracteis suboctonis, calycis dentibus subulatis æqualibus. Caules striati pilosi. Folia striata vix semipollicaria, summa opposita. Petioli partiales ciliati, brevissimi. Spicæ pedunculatæ foliis breviores. Bractiæ subcordato-ovatæ, nitidæ. Calyx corollâ dimidio brevior, basin versùs pilosus.*

IV. A non-

On Wednesday, *October* the *seventh*, our interpreter, *Antonio*, returned from *Búdrûn* with CHAP. I.

IV. A non-descript herbaceous *Milk-wort* (*Polygala Linn.*) with racemes of pale blue flowers. We have called it POLYGALA ADSCENDENS. *Polygala floribus cristatis, racemis axillaribus, pedunculatis; aliis calycinis corollâ brevioribus obtusis nervosis; caulibus herbaceis adscendentibus; foliis lanceolatis acutis, inferioribus obovatis obtusis. Caules quinque ad octo pollices longi, parùm ramosi. Folia minutè villosa, lineas quinque ad septem longa, inferiora gradatim breviora et obtusiora. Racemi bracteati sex ad decemflori. Bracteæ pedicellis longiores, lanceolatæ, mox deciduæ. Flores* P. Sibiricæ *duplò majores, cærulei.*

V. A non-descript species of *Hartwort*, (*Tordylium Linn.*) about a span in height, with leaflets notched at the base, and rounded above with a few blunt teeth on their margin. The *Tordylium humile* of Mons. *Desfontaines* is the species which it most resembles; but from this it differs, in not having the leaflets lobed, and by its flowers, which are four times as large as in that species. We have called it TORDYLIUM INSULARE. *Tordylium foliis pinnatis, foliis cordato-subreniformibus inciso-dentatis, petiolis pilosis; involucri foliolis subulatis brevibus subguinis; involucelli laciniis ciliatis pedicellos excedentibus; floribus majusculis; seminibus crenulatis.*

VI. A very showy non-descript species of *Allium*; varying from about ten inches to above two feet in height; the leaves very thin and delicate, streaked with about twenty parallel lines, and finely fringed; their breadth from about half an inch to three quarters; the umbel of the flowers straight; nearly hemispherical, with the number of rays varying from eight to about twenty, according to the size and vigour of the plants; the petals, nearly oval, white. We have called it ALLIUM FULCHRUM. *Allium caule angulato, basi folioso, foliis caule brevioribus lanceolato-oblongis, sub-planis, margine brevissimè ciliatis; umbella laxâ hemisphærica; petalis ovalibus staminibus simplicibus longioribus, majusculis; spathâ monophyllâ ventricosâ acuminato-subrotundâ.* This species is allied to the *Allium Neapolitanum* of *Cyrilli*; to the *Allium subhirsutum* of *Linnæus*; and to the *Allium ciliatum* of *Curtis* and *Sims*. From the

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Casiot Vessel.

the Governor's *chiaoux*, in a small *caïque*, manned by a single family of the Island of *Casos*, consisting of four individuals; viz. a young widower, his son, his brother, and a very old man his uncle. *Antonio* had found no vessel that would suit us in the port of *Búdrún;* and was returning in the open boat which conveyed him, when, coming from the harbour, he beheld the *Casiot* bark, coasting slowly eastward, and within hail. Having boarded this vessel, he found that it was empty, returning to *Casos* for want of a freight. He easily prevailed upon the poor *Casiots* to steer for *Stanchio*, in the hope of being hired by us, and we very gladly availed ourselves of the opportunity. The vessel was óld, and the large triangular sails were tattered and rotten. It was, in fact, nothing more than an open boat; a man of middle stature, standing in the hatchway with his feet in the hold, had at least the half of his body above the deck: it was impossible therefore to contrive any thing like a cabin, in which to stand upright; but by

the first it differs in the form of the umbel, which at once distinguishes it: from the two last, the difference consists in the form of the leaves, the few rays which are found in the umbel, the simple sheath, and the large blossoms.

VII. The *Purple Orchis*, (*Orchis Heroïca, nobis*). See Vol. III, Chap. V. p. 145. Octavo edition.

clearing and cleansing this place, we found we could obtain a shelter for the night, and during the day we should of course prefer being upon the deck. Landsmen in harbour, especially in fine weather, are easily reconciled to all chances in preparing to go to sea: without further consideration, we hired this vessel at the rate of four hundred and fifty *piastres* per month, engaging to find our own provisions, and leaving the crew to provide for themselves. They fell to work briskly, preparing their vessel for our reception; and by the next evening, at sunset, having every thing necessary on board, we were desired to embark. Mr. *Riley* went with us to take leave of the Governor, from whom we had experienced great kindness and civility: the *Greek* Bishop, and the worthy *French* Consul, accompanying us to the shore, and taking leave of us upon the deck of our little bark. At eight o'clock we were under weigh: a land breeze drove us smoothly along; and the *Casiots* began their evening hymn. This reminded us of a passage in *Longus*[1], who, in the very seas we were now traversing, describes a similar custom: "While they rowed, one of the crew

Antient Custom of singing *Vespers.*

(1) *Longus*, lib. iii. *Paris*, 1778.

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" sang to them; *the rest, as a chorus, at intervals* " *joined with him*[1]." The *Venetian* sailors have a hymn which they sing exactly after the same manner, the crew being all upon deck at the time, and upon their knees[2]. It is, in fact, a very antient custom, and it is still common all over the *Mediterranean*.

Leria.

The next morning, *October* the *ninth*, we found ourselves to be opposite to the small Isle of *Leria*, bearing s.w. and by w. distant eight miles, the wind being tranquil, and the sea calm[3]. We

(1) Οἱ δὲ λοιποὶ, καθάπερ χορὸς, ὁμοφώνως
Κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἐβόων. *Longus, ibid.*

(2) We have preserved the words of a *Venetian* Hymn, as we heard it sung every evening, when the weather permitted, in the *Black Sea*, on board the *Venetian* brig in which we sailed from *Russia* for *Constantinople:*

" O santa Barbara, nostra avocata!
Che sei madre de la Maria,
Questa nave, l'artilleria,
Sempre da voi lascia guardata!
CHOR. *O Santa Barbara! &c.*

" O santissimo Sacramento!
Jesu Christo, nostro signore!
Qui che guarda tutti l'hore!
Qui che salva ogni momento!
CHOR. *O Santissimo! &c.*"

(3) "*Lera* is nine leagues N.W. and by w. from *Stanchio*." *Perry's View of the Othoman Empire, p.* 482. *Lond.* 1743.

saw the monastery and town of *Lera*, as it is now called. CHAP. I.

This little island has three harbours; and it is said by *Dapper* to produce abundance of the wood of *aloes*, so much esteemed in *Turkey* as a perfume[4]. *Dapper*'s assertion may be doubted; for the enormous price of this wood at *Constantinople* seems to prove that it is not found, abundantly, anywhere so near to that city. The character of the antient inhabitants of *Leria*, who were originally a *Milesian* colony[5], gave rise to the very antient epigram of *Phocylides*, so often, in after ages, parodied and imitated, but perhaps never with more success than by our illustrious countryman, *Porson*[6]:

Καὶ τόδε Φωκυλιδέω· Λέριοι κακοί· οὐχ ὁ μὲν, ὃς δ' οὔ·
Πάντες, πλὴν Προκλέους· καὶ Προκλέης Λέριος.

(4) *Dapper* Déscription des Isles de l'*Archipel*. p. 183. *Amst*. 1703.

(5) *Strabon*. Geog. lib. xiv. p. 910. *Oxon*. 1807. *Strabo* writes the name of this island both Λέρια and Λέρος.

(6) In the following Epigram upon the *Greek* Scholars of *Germany*, which the author has transcribed from his own hand-writing.

Νήϊδες ἐστὲ μέτρωμ, ὦ Τεύτομες, οὐχ ὁ μὲμ. ὅς δ' οὔ·
Πάντες, πλὴμ ΕΡΜΑΝΝΟC· ὁ δ' ΕΡμαμμος σφόδρα Τεύτωμ.

The *Germans* in *Greek*
Are sadly to seek,
Not five in five score,
But ninety-five more:
All, save only *Herman*,
And *Herman*'s a *German*.

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At half-past eight A. M. we made the Island of PATMOS[1]; and afterwards passing between *Leria* and *Lepsia*, SAMOS appeared most beautifully in view, covered by a silvery mist, softening every object, but concealing none. *Lepsia* is now called *Lipso*. At eleven o'clock A. M. we entered the port of *La Scala*[2], in PATMOS. We were surprised by meeting several boats filled with *French* soldiers, fishing. In order to prevent our *caique* from being fired at, as a pirate vessel (which she much resembled, and probably had been), we had hoisted an *English* flag given to us by Captain *Clarke*, and recommended for our use in the *Archipelago*. The *Frenchmen*, seeing this proud distinction upon our humble skiff, called out, by way of taunt, "*Voilà un beau venez-y voir! Le Pavillon Anglois! Tremblez, Messieurs!*" They were much too numerous to venture a reply, if we had been so disposed; and as soon as we landed, we found the quay covered with *French* privates, among whom were some of the

Arrival at *Patmos.*

(1) "*Patmos* is six leagues from *Lera*, N. W. by N." *Perry's View of the Levant, p.* 483. *Lond.* 1743.

(2) *Dapper* says it received the name of *La Scala* from the quay which has been constructed here; but it may have been so called from the steep ascent to the monastery, which begins at the landing-place of this harbour.

inferior officers of the *French* army. These men were a part of the army which had surrendered to our troops in *Egypt*, on their passage to *France*. The transport hired for their conveyance was commanded by an *Algerine:* this man had put into *Patmos*, under the pretence of careening his vessel; saying that it was unsafe to continue the voyage until this had been done; but it was feared that he intended to seize an opportunity, after landing these *Frenchmen*, to escape with the ship and all the booty on board. We had been but a short time on shore, when a petition was brought to us signed by the *French* officers, stating their fears, and begging that we would represent their case to our Minister at *Constantinople*. They said they had already removed their trunks, and were resolved to return no more on board the *Algerine;* the rascally Captain having twice attempted to poison their food. All this was uttered in a very different sort of tone from that in which we had been hailed upon our coming into the harbour, and we entered warmly into their cause. Their situation was, to be sure, critical. They had property belonging to some of the *French* Generals, besides their own effects; and all the cases containing these things were lying

Critical situation of a part of the *French* Army.

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upon the open quay. They were forced to appoint a regular guard, day and night; hourly dreading, as they told us, a visit from some of the numerous pirates which swarm around *Patmos*[1]: besides all this, the mutinous behaviour of their own men made it impossible for them to rely even upon the sentinels set over the baggage, for they were constantly in a state of intoxication with the wine of the island. As Mr. *Riley* was going to *Constantinople*, we wrote to the *British* Ambassador, briefly explaining the event that had taken place: and our letter, as we were afterwards told, procured them another ship. In the mean time, it was necessary to take some immediate step for the security of their baggage. For this purpose we proposed making an application to the monks of the Monastery of the *Apocalypse*, which is situate two miles and a half from the quay, upon the top of a mountain in the highest part of all the island, close to the town of *Patmos*. Here it might be secure from pirates; for the building is

(1) *Patmos* has always been exposed to the attacks of pirates. *Tournefort* relates, that the town was formerly in the port of *La Scala*; but that the pirates compelled its inhabitants to abandon it, and to retire to the heights where it is now situate, close to the Monastery of St. *John*.

strongly fortified, and it is proof against any attack of that nature[2]. A Commissary of the *French* army proposed to accompany us upon this expedition; and, as the plan was highly approved, we set off, without further delay, for the Convent. The ascent is steep and rugged, but practicable for asses and mules; and upon the backs of these animals we proposed to convey the trunks. When we arrived at the Monastery, we were quite struck by its size and substantial appearance. It is a very powerful fortress, built upon a steep rock, with several towers and lofty thick walls; and if duly mounted with guns, might be made impregnable. According to *Tournefort*, it is said to have been founded by *Alexius Comnenus*, in consequence of the persuasion of St. *Christodulus*[3]; but *Dapper* relates, that the saint himself founded the Monastery, having obtained permission to this effect from *Alexius*, towards the

Monastery of *St. John*.

(2) "Palmosa, Patmo anticamente detta, insula pesta nell'Arcipelago: sopra loquale: S. Joannis Evangelista scrisse il sacro Apocalypsi: essendo stato mandato in exilio da Domitiano Imperat. In memoria delquale, un bellissimo Monasterio del suo nome, da suoi Discipoli fu fabricato: et da caloiri hora habitato: conservandosi da corsari essere offeso." *Martin. Crus. Turco-Græcia, lib.* iv. *p.* 302. *Annot. Epist. Macar. Basil. sine anno.*

(3) Voyage du *Levant*, tom. II. p. 141. *Lyon*, 1717.

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end of the *tenth* century, when he retired to *Patmos*, to avoid the persecution of the *Turks*[1]. St. *Christodulus* had been Abbot of *Latros*, a day and a half's journey from *Ephesus*, where he presided over twenty convents[2]. We were received by the Superior and by the Bursar of the Monastery, in the Refectory. Having made known the cause of our coming, we presented to them our circular letter from the *Capudan Pasha*: this, being written in *Turkish*, was interpreted by Mr. *Riley*. After a short consultation, they acquiesced in the proposal made for the *French* officers; and agreed to receive the whole of the baggage at the quay, within their walls; also a single officer to superintend the care of it, until a vessel should arrive from *Constantinople*, or from *Smyrna*, for its removal. This business being settled, we asked permission to see the LIBRARY, which was readily granted; and while the *French* Commissary went into the town to hire some mules, the two *Caloyers*, by whom we had been received, conducted us thither.

Library.

We entered a small oblong chamber, having

(1) *Dapper*. Déscr. des Isles de l'*Archipel*. p. 181. *Amst*. 1703.
(2) Ibid.

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a vaulted stone roof; and found it to be nearly filled with books, of all sizes, in a most neglected state; some lying upon the floor, a prey to the damp and to worms; others standing upon shelves, but without any kind of order. The books upon the shelves were all printed volumes; for these, being more modern, were regarded as the more valuable, and had a better station assigned them than the rest, many of which were considered only as so much rubbish. Some of the printed books were tolerably well bound, and in good condition. The Superior said, these were his favourites; but when we took down one or two of them to examine their contents, we discovered that neither the Superior nor his colleague were able to read [3]. They had a confused traditionary recollection of the names of some of them, but knew no more of their contents than the Grand Signior. We saw here the first edition of the *Anthologia*, in quarto, printed at *Florence*, in capital letters, A. D.

Ignorance of the Monks.

(3) Mons. *De Choiseul-Gouffier (Voyage Pittoresque de la Grèce, tom.* I. *p.* 103.) found only three monks in *Patmos* who knew how to read. *Sonnini* speaks of their extraordinary ignorance; but he is mistaken when he affirms that they have no library. "There is no library," says he, "in the Convent; and of what utility would it be, among people who, for the most part, cannot read." *See Sonnini's Travels in Greece, &c. ch.* 36. *p.* 473. *Lond.* 1801.

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MCCCCXCIV. a beautiful copy. At the extremity of this chamber, which is opposite to the window, a considerable number of old volumes of parchment, some with covers and some without, were heaped upon the floor, in the utmost disorder; and there were evident proofs that these had been cast aside, and condemned to answer any purpose for which the parchment might be required. When we asked the Superior what they were? he replied, turning up his nose with an expression of indifference and contempt, Χειρόγραφα! It was, indeed, a moment in which a literary traveller might be supposed to doubt the evidence of his senses; for the whole of this contemned heap consisted entirely of *Greek* Manuscripts, and some of them were of the highest antiquity. We sought in vain for the Manuscript of *Homer*, said to have been copied by a student from *Cos*, and alluded to upon a former occasion[1]. We even ventured to ask the ignorant monks, if they had ever heard of the existence of such a relic in their library. The Bursar[2] maintained that he

Manuscripts.

(1) See Vol. III. Ch.VII. p. 263. Octavo Edition.

(2) *Paul Ricaut* has well described the state in which we found the *Patmos* Library; and also mentions this office of *Bursar*, whose business it is to take care of the books. "Every monastery hath its library of books, which are kept in a lofty tower, under the custody

had, and that he should know the Manuscript if he saw it[3]. Presently he produced from the CHAP. I.

custody of one whom they call Σκευοφύλακα, who is also their steward, receives their money, and renders an account of all their expenses: but we must not imagine that these libraries are conserved in that order as ours are in the parts of Christendom; that they are ranked and compiled in method, on shelves, with labels of the contents; or that they are brushed and kept clean, like the libraries of our Colleges: but they are piled one on the other, without order or method, covered with dust, and exposed to the worm." *Ricaut's State of the Greek and Armenian Churches, p.* 260. *Lond.* 1679.

(3) This Manuscript was afterwards discovered by Mr. *Walpole*, in the hands of a schoolmaster, at the Grotto of the *Apocalypse*, below the Monastery. Mr. *Walpole*'s observations upon this Library are particularly interesting; because they prove that one of the Manuscripts brought away by the author was known to *Villoison*; and that the removal of the rest had excited some sensation in *Greece*, as appears by the inscription over the door.

" There was at *Patmos*, for many years, a school frequented by the Modern *Greeks*, which possessed a higher reputation than any other in the *Levant*. This has now yielded the pre-eminence to one established at *Kidoniais*, near *Smyrna*. A *Greek* in the island of *Antiparos*, who accompanied us to the grotto there, told me he had been educated at *Patmos;* and repeated to me the beginning of the Romance of the *Æthiopics* of *Heliodorus*. During our stay at *Patmos*, we visited the lower Monastery, where the grotto is shewn in which *St. John* wrote the *Apocalypse:* it is called Θεοσκηπόστι. Here is also a small school: we found the schoolmaster reading a manuscript *Homer*, with some notes; it was written on paper; and did not appear of great date.

" The Monastery on the summit of the island is a very handsome building: from it, we had a most extensive view over the *Archipelago*, and some of the *Greek* islands. In the two visits I made to *Patmos*, I was not permitted to examine, as I wished, the collection of books and papers in the Library of the Monastery of *St. John*. There was no *Greek* in the place from whom I could obtain any satisfactory information. On the shelves, in compartments, are arranged Theological

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heap the volume he pretended to recognise: it was a copy of the Poems of *Gregory* of *Nazianzus*[1], written upon vellum, evidently as old

Theological works: these, *Villoison*, in his visit to the island, found less injured than the manuscripts of classical writers. The monks told him, that, twenty years before his arrival, they had burnt from two to three thousand manuscripts; *duo vel tria millia circiter codicum combussisse*. Of these *reliquiæ Danaûm*, a copy of the LEXICON OF CYRILL had escaped the flames, and was preserved by the Abbot.

"On one side of the Library is a confused heap of what appears, for the most part, to be manuscript, consisting both of vellum and paper. Here, if an accurate search were made, might be found probably many literary fragments of importance. Over the door of the Library are the following lines; *intended*, doubtless, for hexameter verses: they were placed there, as the date informs us, in 1802.

Δεῦρ', Ἄνερ, κεῖνται ὅσαι φασιναὶ χειρόγραφοι βίβλαι,
Ἀνδρὶ ῥὰ φέρτεραι πινυτῷ χρυσίου δοκέουσαι·
Ταῦτ' ἄρα τήρεε φύλαξ σεῖο μᾶλλον βιότοιο,
Τῶν δόμος οὕνεκα δὴ νῦν τοι γίνατο φιγγόβολος γε.
ἐπὶ ἔτους Αωβ' Μήνος Αὐγούστου.

"IN THIS PLACE ARE LYING WHATEVER MANUSCRIPTS THERE ARE OF NOTE: MORE ESTIMABLE ARE THEY TO A WISE MAN THAN GOLD: GUARD THEM, THEREFORE, WATCHFULLY, MORE THAN YOUR LIFE; FOR ON THEIR ACCOUNT IS THIS MONASTERY NOW BECOME CONSPICUOUS.—IN THE MONTH OF AUGUST, THE YEAR 1802."

Walpole MS. Journal.

The inscription over the door of the Library has been added since the author's visit; and the *Lexicon of Cyrill*, mentioned by *Villoison*, is the identical Codex he bought of the Superior, and brought away. For a more detailed account of the *MSS.* of *Greece*, the Reader is referred to some remarks by Mr. *Walpole*, in the beginning of this Section.

(1) In the First Edition of this Part of the Author's Travels, he had inadvertently written the name of this city *Nazianzen;* for which he was reproved by a writer, in the *Quarterly Review*, maintaining that

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as the ninth century. The cover and some of the outer leaves had been torn off; but the rest was perfect. The ink had become red; a circumstance alluded to by *Montfaucon*, in ascertaining the age of *Greek* Manuscripts; and the writing throughout manifested an equal degree of antiquity[2]. What was to be done? To betray any extraordinary desire to get possession of these treasures, would inevitably prevent all possibility of obtaining any of them. We referred the matter to Mr. *Riley*, as to a person habituated in dealing with knavish *Greeks;* and presently such a jabbering took place, accompanied with so many significant shrugs, winks, nods, and grimaces, that it was plain something

that it ought to be written *Nazianzum!!!* for which no authority can be adduced in the *Greek* language. The real name of this city was NAZIANZUS. To prove this, it is only necessary to refer to the life of *Gregory Nazianzen* by *Gregory Nyssen:* Πατρὶς μὲν αὐτῷ, ἡ δευτέρα τῶν Καππαδοκῶν, πόλις δὲ NAZIANZOΣ. ! . *Gregor. Nazianz. Vit. p.* 3. *L. Par.* 1608.) But in the *Themes* of *Constantine Porphyrogenitus* (Thema Secund. apud *Bandur. Imper. Orient.* tom. I. p. 7.) the same city is also called NAZIANZUS. Τῆς δὲ δευτέρας Καππαδοκίας εἰσὶ πόλεις ὑπὸ ἡγεμόνα, ὀκτώ· Τύανα, Φαυστινόπολις, Κυβιστέρα, NAZIANZOΣ, κ. τ. λ. and in the *Synecdemus* of *Hierocles*, it is also written Ναζιανζός. Vid. p. 45. tom. I. *Bandur. Imper. Orient.*

(2) "Quod autem jam in vetustioribus manuscriptis Græcis conspicimus atramentum, a prisco nigrore multum recessit: nec tamen omnino flavum languidumque evasit; sed fulvum rutilumque manet, ut persæpe a minii colore non multùm recedat. Id autem observes in Codicibus permultis a quarto ad duodecimum usque sæculum." *Montfaucon. Palæog. Græc. lib.* i. *c.* 1. *p.* 2. *Paris*, 1708.

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like a negotiation was going on. The author, meanwhile, continued to inspect the heap; and had soon selected the fairest specimen of *Grecian* calligraphy which has descended to modern times. It was a copy of the twenty-four first Dialogues of *Plato*, written throughout, upon vellum, in the same exquisite character; concluding with a date, and the name of the calligraphist. The whole of this could not be ascertained at the instant[1]. It was a single

Discovery of the *Patmos Plato*.

(1) This Manuscript, after the author's return to *England*, remained in the hands of his friend, the late Professor *Porson*, until his death. It is now, with the other MSS. from *Patmos*, &c. in the *Bodleian* Library at *Oxford*. For further particulars concerning it, the reader is therefore referred to the Catalogue of all the MSS. brought from *Greece* by the author, written by the celebrated Professor *Gaisford*, and printed at the *Clarendon* Press in 1812; a work which has impressed every scholar with the most profound admiration of the writer's learning and great critical acumen. Reference may also be made to the observations of ONE, who could best have appretiated Professor *Gaisford*'s surprising talents; namely, of the illustrious PORSON himself; as they are now published in his *Adversaria*, by his successor Professor *Monk*, and the Rev. *Charles Blomfield*; the learned editors, respectively, of *Euripides* and of *Æschylus*. To mention every person who has contributed to the celebrity of this inestimable volume, would be to enumerate the names of almost all the eminent *Greek* scholars in the kingdom. Of the importance of the marginal notes, and the curious fragments they contained from *Greek* Plays that are lost, together with a variety of particulars relating to the other Manuscripts here mentioned, the author does not intend to add a syllable: it were presumptive and superfluous to do so, after the observations already published upon the subject. His only aim is, to give a general narrative of the manner in which he succeeded in rescuing these Manuscripts from rottenness and certain destruction in the Monastery.

volume in folio, bound in wood. The cover was full of worms, and falling to pieces: a paper label appeared at the back, inscribed, in a modern hand, Διάλογοι Σωκράτους: but the letters of *Plato*'s name, separated by stars, appeared very distinctly as a head-piece to the first page of the Manuscript, in this manner: CHAP. I.

Π * Λ * Α * Τ * Ω * Ν * Ο * C

A postscript at the end of the volume stated that the Manuscript had been "*written by John the "Calligraphist, for Arethas, Dean of Patræ, in "the month of November* 896, *the* 14. *year of the "Indiction, and* 6404. *year of the world, in the reign "of Leo son of Basilius, for the sum of thirteen "Byzantine Nummi,*" about eight guineas of our money. The Manuscript mentioned by *Dorville* on *Chariton*[2] is one year older.

The author afterwards discovered a LEXICON OF ST. CYRILL of *Alexandria*, written upon paper, without any date, and contained in a volume of Miscellanies. He also found two small volumes of the PSALMS and of GREEK HYMNS, accompanied by unknown characters, serving as *antient Greek musical notes*. They are Discovery of other valuable MSS.

2) See *Dorville* on *Chariton*, pp. 49, 50.

CHAP. the same which the Abbé *Barthelemy* and other writers have noticed; but their history has never been illustrated. Besides these, he observed, in a Manuscript of very diminutive size, the curious work of PHILE upon Animals[1], containing an account of the *Ibis*, bound up with twenty-three other Tracts upon a great variety of subjects[2]. After removing these volumes from a quantity of theological writings, detached fragments, worm-eaten wooden covers (that had belonged to books once literally bound *in boards*), scraps of parchment, Lives of Hermits, and other litter, all further inquiry was stopped by the promptitude and caution of Mr. *Riley*, who told us the Superior had agreed to sell the few articles we had selected, but that it would be impossible to purchase more; and that even these would be lost, if we ventured to expose them to the observation of any of the inhabitants of the town. Then telling us what sum he had agreed to give for them, he concealed two of the smaller volumes in the folds of his *Turkish* habit, entrusting to the *honour* of the two *Caloyers* the task of conveying the others

(1) Τοῦ Φιλῆ περὶ ζώων ἰδιότητος διὰ στίχων.

(2) See Professor *Gaisford's* "*Catalogus sive Notitia Manuscriptorum*," &c. *p.* 62. *Oxon.* 1812.

on board our vessel in the harbour. Upon this *honour*, it must be confessed, we did not rely with so much confidence as we ought to have done; but as there was no other method which promised any chance of success, we were forced to comply; and we left, as we believed, the most valuable part of our acquisition in very doubtful hands. Just as we had concluded this bargain, the *French* Commissary returned; and finding us busied in the Library, afforded an amusing specimen of the sort of system pursued by his countrymen, upon such occasions. "Do you find," said he, "any thing worth your notice, among all this rubbish?" We answered, that there were many things we would gladly purchase. "Purchase!" he added, "I should never think of purchasing from such a herd of swine: if I saw any thing I might require, I should, without ceremony, put it in my pocket, and say, *Bon jour!*"

After this, some keys were produced, belonging to an old chest that stood opposite to the door of the Library; and we were shewn a few antiquities which the monks had been taught to consider as valuable. Among these, the first thing they shewed to us was AN ORIGINAL LETTER FROM THE EMPEROR ALEXIUS

Manuscript in the handwriting of *Alexius Comnenus*.

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COMNENUS, concerning the establishment of their Monastery, inscribed upon a large roll, and precisely corresponding, in the style of the manuscript, with the fragment preserved by *Montfaucon*, in his *Palæographia*[1]. Besides this, were other rolls of record, the deeds of succeeding Emperors, with their seals affixed, relating to the affairs of the Convent. We calculated the number of volumes in the Library to be about a thousand; and of this number, above two hundred were in manuscript. After we had left the Library, we saw, upon a shelf in the Refectory, the most splendid Manuscript of the whole collection, in two folio volumes, richly adorned: it was called the THEOLOGY OF GREGORY OF NAZIANZVS[2], and purported to be throughout IN THE HAND-WRITING OF THE

(1) "IMPERATORIS GRÆCI EPISTOLÆ INSIGNE FRAGMENTUM." *See Montfaucon, Palæog. Græc. p.* 266. *Paris*, 1708. This Epistle is believed by *Montfaucon* (from the remains of the Signature ****TANTINUS) to have been written in the ninth century, by *Constantinus Copronymus*, to *Pepin*, the *French* king. The style of the writing very much resembles that which is now lying in the Library at *Patmos*.

(2) *Cave* mentions a work of *Gregorius Nazianzenus* under this title: "*De Theologiâ Orationes* V. *contra Eunomianos et Macedonianos*:" (see Scriptor. Ecclesiast. Hist. Lit. *Sæculum Arianum*, p. 200. *Lond.* 1688.) but the *Patmos* MS. being in two large folio volumes, in all probability contains other of *Gregory*'s writings.

Emperor Alexius[3]. Nothing could be more beautiful. As a singular circumstance, it may also be mentioned, that we saw upon the same shelf, and by the side of this, a Manuscript of the writings of *Gregory's* greatest admirer, Erasmus.

State of the Island.

The *Capudan Pasha's* letter enabled us to order bread from the island for our voyage; and this the monks promised to see provided. The inhabitants import wheat from the *Black Sea;* and they have twelve small vessels engaged in commerce, with which they trade to different ports in the *Euxine* and to the *Adriatic,* bringing corn for their own use, and also carrying it as far as *Ancona* in Italy. In *Tournefort's* time, there were hardly three hundred men upon the island, and at least twenty women to one man. The population remains nearly the same as it was

(3) This MS. is noticed in the *Patmos* Catalogue (*See the beginning of this volume, p.* 21.); and the same circumstance is related of the hand-writing of the Emperor *Alexius:* it is there called, in modern *Greek*, "*A work of Gregory the Theologian, which is in the hand-writing of the Emperor Alexius Comnenus; his own hand-writing:*" Γρηγορίου τοῦ Θεολόγου ἔνα βιβλίον, τὸ ὁποῖον εἶναι γράψιμον τοῦ βασιλέως Ἀλεξίου τοῦ Κομνηνοῦ τοῦ ἰδίου γράψιμον. There were, however, two *Calligraphists* of this name *Alexius;* the one wrote the *Lives of the Saints* in 1292; the other, a MS. of *Hippocrates* in the fourteenth century. *See Montfaucon, Pal. Gr. lib.* i. *p.* 94. *Par.* 1708.

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when he wrote; for, as it is observed by *Sonnini*[1], "While the monasteries swarm with sluggards, the fields become deserts; and population is consequently diminished. Yet, in the neighbouring isles, *Patmos* is described as the University of the *Archipelago:* it is hither that the *Greek* families send their sons to be educated, by a set of monks unable to read their own, or any other language. After we left the Monastery, we paid a visit to Mr. *Antonio Gilly*, the *Prussian* Consul, of whom we purchased several *Greek* medals. Among these, were a bronze medal of *Eleusis*, representing *Ceres* in her car, drawn by two *serpents*, with a *sow* on the reverse; and two beautiful gold medals of *Lysimachus* and of *Philip*, in as high a state of preservation as if they had been just issued from the mint. The freshness of their appearance might induce a suspicion of their being a modern fabrication, if it were not a well-known fact that to imitate the best coinage of *Thrace* and *Macedonia* is impossible; and therefore, in such cases, we may defy imposture. The present price of *Greek* medals, throughout the *Levant*, is generally the same; unless they be found, as it

Antient Medals.

(1) Travels in *Greece*, &c. p. 473. *Lond.* 1801.

sometimes happens, in the hands of trading antiquaries and ignorant pretenders to a knowledge of antiquity, when the most absurd and exorbitant prices are set upon them. The usual rate of selling them, among the poor artificers in gold and silver found in almost all the towns, is this: for gold medals, twice their weight in *Venetian sequins;* for silver, from two *piastres* to five, or six, according to the size; and for bronze[2], about a *parà* for each medal. Hence it must be evident, that, with the exception of the silver (which are generally of the highest antiquity, and always estimated below their present price in *England*), the medals of *Greece* may be purchased cheaper in *London* than in the *Levant*. Indeed, the *Grecian* copper coinage is now considered as being of such modern date, that it is little valued by collectors of *Greek* medals[3]. *Roman* copper is found in great abundance; and among this may be easily obtained many rare and valuable coins, illus-

(2) The author has generally used the word *bronze*, instead of *brass*, as applied to Grecian antiquities; and for this reason: antient bronze consists of *copper* containing about ten per cent. of *tin*, and therefore differs from brass, which is a compound of *copper* and *zinc*.

(3) It has been sold in *London* for a price equivalent to the weight of the metal.

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trating the history of *Grecian* cities, where no medals were struck during the period in which they were governed by their own laws. No medal of *Patmos* has been discovered; neither is it likely that any ever did exist, as the island was hardly inhabited when the *Romans* made it a place of exile. The gold medals sold to us by the *Prussian* Consul were, in all probability, not found upon the island, but brought by its trading vessels: it is a common occurrence to meet with such antiquities in the hands of *Greek* sailors, who collect them for sale. The medal of *Lysimachus* exhibited, as usual, a fine portrait of the deified *Alexander;* whose image, "expressed on gold or silver," was so long considered as propitious to its possessor[1]. Concerning the medals of *Lysimachus,* and this image, the author must refer to a former work, rather than repeat what has been already published[2]; but with regard to the gold medals of *Philip,* bearing the legend ΦΙΛΙΠΠΟΥ, so much doubt has generally prevailed, that it may be proper to add a few words upon the subject. It has been usual

(1) "Dicuntur juvari in omni actu suo qui Alexandrum expressum vel auro gestitant vel argento." *Trebell. Pollio, Quiet.* xiii. *p.* 1090. *Hist. Rom. Script. apud H. Steph.* 1568.

(2) See "*Tomb of Alexander.*" *Camb.* 1805.

to attribute them to PHILIP THE SECOND, the father of *Alexander* the Great, simply from the circumstance of the gold mines being discovered during his time, and of which he was the possessor[3]. There is, however, much greater probability that they were struck during the reign of PHILIP ARIDÆUS, and for the following reasons: *first*, that some of them have the legend ΒΑΣΙΛΕΩΣΦΙΛΙΠΠΟΥ, a title not found upon *Greek* medals before the time of *Alexander* the Great[4]; *secondly*, that in these medals the art of coining was carried to a degree of perfection unknown in any former period, and to which it never afterwards attained. The medals of the *Macedonian* kings before the age of *Alexander* have no resemblance, whether in form, in weight, in substance, or in the style of their fabrication, to those which bear the name of PHILIP: the only examples to be compared with them, in beauty and perfection of workmanship, are the medals of *Lysimachus;* and even these are in a certain degree inferior. Many of the medals of *Alexander* the Great,

(3) *Pellerin* Recueil de Médailles de Rois, p. 9. *Paris*, 1762.

(4) *Hardouin* and *Frœlich* ascribed all the medals with this legend to PHILIP ARIDÆUS. *Eckhel* maintained a different opinion. *See Doctrina Num. Vet. Pars* I. *vol.* II. *p.* 94. *Vindobon.* 1794.

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although remarkable for boldness of execution and for the sharpness of the *die*, betray something of the rude style discernible in the coinage of his predecessors, although the art were subsequently carried to such an extraordinary point of perfection during the reigns of *Lysimachus* and of *Philip Aridæus*. In order to form a correct opinion upon this subject, and to be convinced that the gold coinage now alluded to did not belong to the age of *Philip the Second*, something more is requisite than the examination of a particular medal: it is necessary to view the whole series of the coins of the *Macedonian* kings, and, by observing the changes introduced into their mint, to become acquainted with the style which denoted the progress of the art at any particular period; from the unfigured reverses and indented squares of *Alexander* the *First* and of *Archelaüs*, struck nearly five centuries before the *Christian* æra, to the exquisite perfection of design and the elegant fabrication visible in the medals of *Macedon* and *Thrace*, under the immediate successors of *Alexander* the Great.

A few of the inhabitants came to the Consul's house, to see us. Nothing can be more remarkable than the situation of the town, built upon

the edge of a vast crater, sloping off, on either side like the roof of a tiled house. *Perry* has compared it to "*an asses back;*" upon the highest ridge of which stands the Monastery[1]. The inhabitants, therefore, have no space for exercise, either on foot or on horseback: they can only descend and ascend by the rugged path that leads to the harbour. On one of the towers of the Monastery, a *look-out* is regularly kept for the pirates; the view here being so extensive, that no vessel can approach the island without being perceived. We returned, to enjoy the prospect from this place. The sight was extremely magnificent; as may be conceived by any reader who will judge from the appearance exhibited by the island itself, and by this Monastery, at the distance of six leagues at sea[2]. We commanded the whole Island of *Amorgos*, which is nearly forty miles from the nearest point of *Patmos*[3]; and were

Extensive Prospect.

(1) *Perry*'s View of the *Levant*, p. 483. *Lond.* 1743. *Tournefort* makes the same comparison with reference to another island, that of *St. Minas:* "Elle est faite en dos d'Âne." *Voyage du Levant, tom.* II. *Lett.* x. *p.* 150. *Lyon*, 1717.

(2) See the former Section, Vol. II. of the Quarto Edition, Plate facing p. 194.

(3) Thirteen leagues, according to the Chart of *D'Anville*, published at *Paris*, October 1756.

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surrounded by many of the grandest objects in the *Archipelago*.

Holy Grotto.

As we descended from the great Monastery of *St. John*, we turned off, upon our right, to visit a smaller edifice of the same nature, erected over a cave, or grot, where the *Apocalypse*, attributed to that Evangelist, is said to have been written. It can hardly be considered as any other than a hermitage, and it is entirely dependent upon the principal Monastery. As to the cave itself, whence this building derives its origin, and to which it owes all its pretended sanctity, it may be supposed that any other cave would have answered the purpose fully as well: it is not spacious enough to have afforded a habitation even for a hermit; and there is not the slightest probability that any thing related concerning it, by the monks, is founded in truth. The reader will find a very accurate representation of it in *Tournefort*[1], shewing the crevices in the stone through which it is pretended that the Holy Spirit conveyed its dictates to the Apostle. It affords another striking proof, in addition to many already enumerated, that there is no degree of absurdity

(1) Voyage du *Levant*, tom. II. p. 145. *à Lyon*, 1717.

too gross for the purposes of *altarage* and superstition. There seemed to be something like a school held in the *building* erected about this cave; but the only monk who shewed the place to us, and who appeared to superintend the seminary, was not much better informed than his godly brethren in the parent monastery[2].

Dinner given by the *French* Officers.

Descending from this place towards the Port of *La Scala*, we were met by several of the *Frenchmen*, coming with the Commissary to invite us to dinner: so grateful were they for the attention paid to their request, and the consequent safety of their baggage, that each seemed to strive with the other who could render us the greater civility. We accepted their invitation; and were conducted into a warehouse near the quay, where a large table was prepared, with fish, wine, and biscuit. Here we found several *French* women, conversing with their usual gaiety; and we all sat down together. During dinner, the conversation turned upon the events that had happened in

(2) Mr. *Walpole*, who arrived afterwards, has mentioned, in his Journal, that the schoolmaster *was able to read.* He found him reading a Manuscript of the *Odyssey* of *Homer*. *See the Extract from Mr. Walpole's Journal, in a preceding page of this Chapter.*

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Egypt; and, as each began to boast of his personal prowess in the late campaign, some contradictions took place, and a most turbulent scene of dispute ensued. In the midst of this, a figure entered the warehouse, whose appearance silenced the whole party, and was particularly gratifying to our curiosity. It was *Barthelemy*, the famous *Greek* pirate, who engaged in the *French* service under *Buonaparté*, and was chief of a regiment of *Mamalukes* in *Egypt*. His figure was uncommonly martial and dignified: he wore the *Mamaluke* dress, and carried a large knotted club as a walking-staff. Placing himself at the table, he began to complain, in a very hoarse voice, of the treatment he had experienced, which he stated to be contrary to the most solemn stipulations; contrary to his deserts; and highly dishonourable to the *French* army, for whom he had fought so many battles, and made such important sacrifices. They made free, it seemed, with his women; of whom he had many, that he was conveying, as his property, to *France*. One or two of the principal persons present endeavoured to pacify him, by the assurance that he should not be molested in future; and filling a large goblet of wine, proposed to him to drink "Success to the *Republic*, and the liberation of *Greece*." The

Barthelemy.

wary old Corsair did not appear to relish the toast; and had probably, by this time, both heard and seen quite enough of *Gallic* emancipation.

We remained near a week at *Patmos*. The next day we revisited the Monastery, and were again admitted to the Library. We found it would be impossible to purchase any other Manuscripts than those for which we had stipulated; for upon this, and every subsequent occasion, some of the inhabitants of the town thought proper to accompany us into the Convent. The Superior took occasion to assure us, that both he and the Bursar were willing enough to part with the χειρόγραφα; but that if it were known to have brought them any gain, the people of *Patmos*, acting as spies for the *Capudan Pasha*, would make it the cause of a very heavy imposition upon the Monastery. We could not procure a Catalogue, either of the Manuscripts or of the printed books[1].

(1) The *Marquis of Sligo* afterwards visited *Patmos*, and obtained the Catalogue alluded to in a preceding Note: it is written in modern *Greek*, and contains a List of all the Books in the *Patmos* Library. This Catalogue his Lordship kindly presented to the author. Nothing is said in it as to the editions of the different authors, nor a syllable concerning the age of the Manuscripts: the reader is however referred to it, for more detailed information concerning the latter; and to the Dissertation by Mr. *Walpole*, in the beginning of this Volume.

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Women of the Island.

This day we dined with the monks, and afterwards went again into the town. The women of the island, here collected as it were upon a single point, are so generally handsome, that it is an uncommon sight to meet with any who are otherwise. Their houses are kept very clean: it is customary with them to raise their beds at least ten feet from the floor, and they ascend to them by steps. *Dapper* mentions several villages in *Patmos*, existing at present only in his work[1]. The island produces very little *wheat*, and still less of *barley*: even the corn consumed in the Monastery is brought from the *Black Sea*. There are several bells at the Monastery, which the monks are frequently ringing. The enjoyment of this noise is considered as a great indulgence; bells being prohibited by the Turks. *Dapper* says, that, excepting upon *Mount Libanus*, *Patmos* is the only place in all the *Turkish* empire where bells may be heard[2]: in this he is, however, mistaken, for *Naxos* has the same privilege.

Bells.

The whole of Sunday, *October* the *eleventh*, was passed in great anxiety, being the day on which the Superior of the Monastery had

(1) *Dapper*, Déscription des Isles de l'*Archipel*. p. 181. *Amst*. 1703.
(2) Ibid. p. 180.

engaged to send the remaining Manuscripts purchased by the author from the Library. Mr. *Riley* had left *Patmos* for *Constantinople;* and we began to fear, as the evening approached, that his absence might become the pretext for a breach of contract on the part of the monks. Towards sun-set, being upon the deck of our caïque, and looking towards the mountain, we discerned a person coming down the steep descent from the Monastery towards the port: presently, as he drew near, we perceived that he had a large basket upon his head, and that he was coming towards the quay, opposite to the spot where our vessel was at anchor. Upon his arrival, we saw him making signs for a boat; and we sent to him the little skiff belonging to our caïque. As he came alongside, he said, aloud, that he had brought the *bread* ordered for us in consequence of our letter from the *Capudan Pasha;* but coming upon deck, he gave a significant wink, and told us the Superior desired that we would "empty the basket ourselves, and count the loaves, to see that all was right." We took the hint, and hurried with the precious charge into our birth; where, having turned the basket bottom upwards, we found, to our great joy, the Manuscript of PLATO, the POEMS OF GREGORY, the work of

Stratagem for obtaining the *Greek* Manuscripts.

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PHILE, with the other Tracts, the two volumes containing the *Greek* Musical Notes, and the volume of Miscellanies containing the LEXICON OF ST. CYRILL: these we instantly concealed beneath a mattress in one of our cots; and making a grand display of the loaves, returned with the basket upon deck, giving a handsome present to the porter, and desiring he would inform the Superior, with our most grateful acknowledgments, that "*all was perfectly right.*" Having set him again on shore, we gave orders to our Captain to have every thing ready for sailing the next morning, and to stand out of the port as soon after sun-rise as possible; intending to leave *Patmos*.

In this design we were, however, disappointed; but as the delay which ensued gave us an opportunity of discovering some curious *geological* phænomena, we had no reason to regret that we were thus detained.

Fruitless attempt to leave the Island.

At seven o'clock the next morning, the wind served, and we hoisted sail. Steering *east* out of the harbour, and then putting the head of our caïque towards the *north*, we endeavoured to double the *north-eastern* point of the island. *Tournefort*, who is always accurate, published,

a century ago, a better map of *Patmos* than can be found in any other work[1]. Such is often the inaccuracy of *Dapper*, notwithstanding the industry shewn in his compilation relative to the islands of the *Archipelago*, that he describes the harbour of *La Scala* as on the *western* side of the island, opposite to the Isle of *Naxos*[2]; perhaps confounding it with *Tournefort's Port de Merica*. Patmos has many ports; and from this cause it is so much infested by pirates, who resort to the port of *La Scala* to careen their vessels, and for fresh water. During the last war maintained by the *Venetians* against *Candia*, *La Scala* was the wintering-place of their fleet: there are many ruined buildings near the quay. The most contradictory accounts have been published of the island; some describing it as the most barren rock of the *Archipelago*[3], and others

(1) See the *Vignette* to this Chapter, taken from the edition of *Lyon*, 1717, tom. II. p. 140; and engraved with little addition.

(2) "Le meilleur port de cette île et tout l'*Archipel* est au devant de la ville de *Patino*, du côté *d'occident*, vis-à-vis de l'île de *Naxos*. Il est généralement connu parmi les mariniers sous le nom de *La Scala*." (*Déscription des Isles de l'Archipel. p.* 179. *Amst.* 1703.) To such mistakes a compiler may be liable; but when he undertakes to explain the legends upon *Greek* medals, the reader is little prepared for an interpretation like the following. "ΚΟΙΝΟΝΚΥΠΡΙΩΝ, c'est à dire, *Conon des Cypriens*. Ce *Conon* étoit apparemment le fondateur du temple"!!! *Ibid. p.* 523.

(3) *Tournefort*, tom. II. p. 142. *Lyon*, 1717.

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extolling its fertility[1]. From all that we could collect upon the subject, it is as capable of repaying the labours of husbandry as any other of the neighbouring isles, were it not for the danger to which property is exposed, from the continual incursions of the pirates. Its harbours render it an important station, as a place of commerce: but the circumference of the whole island does not exceed eighteen miles, although, according to *Pliny*, it be equal to thirty[2]. It seems to have been hardly known before the *Christian* æra. *Strabo* merely notices its situation as one of the *Sporades*, near to *Amorgos*, *Lebinthus*, and *Leria*[3].

View of *Samos*.

As we sailed to the northward of the island, we were surprised to see *Samos* so distinctly in view. It is hardly possible that the relative situation of *Samos* and *Patmos* can be accurately laid down in *D'Anville*'s, or any more recent chart; for keeping up to windward, we found ourselves to be so close under *Samos*, that we had a clear view, both of the island and of the

(1) *Dapper*, p. 179. *Amst.* 1703. *Georgirenez*, &c.

(2) Hist. Nat. lib. iv. cap. 12. tom. I. p. 224. *L. Bat.* 1635.

(3) Πλησίον δ' ἐστὶ καὶ ἡ Πάτμος, κ. τ. λ. *Strabon. Geog.* lib. xvii p. 712. *Oxon.* 1807.

town[4]. This island, the most conspicuous object, not only of the *Ionian Sea*, but of all the *Ægean*, is less visited, and of course less known, than any other: it is one of the largest and most considerable of them all; and so near to the main land, that it has been affirmed persons upon the opposite coasts may hear each other speak[5]. The generality of *Greek* authors describe its circumference as equal to eighty-seven and a half of our miles. *Strabo* considers it as somewhat less: but its surprising elevation and relative position, with regard to the lower islands of *Fourni* and *Nicaria*, make it a landmark all over the *Archipelago*. According to *Constantine Porphyrogenitus* any very lofty place was called *Samos*[6]. The name of KATABATH was antiently given to the terrible rock which forms the cape and precipice upon its *western* side, as collecting the clouds, and generating thunder: *Jupiter the Thunderer* being also called Καταβάτης Ζεύς[7]. One of the monasteries is

(4) The relative position of these islands seems to be more accurately delineated in the old Map of ANTIENT GREECE, by *William Delisle*, dated *Paris, October* 1707.

(5) *Dapper*, p. 190. *Amst.* 1703.

(6) See also *Tournefort*, tom. II. lett. 3. *Lyon*, 1717.

(7) Καταβάτης Ζεὺς, παρὰ τὸ καταβιβάζειν τὸν κεραυνόν. *Suidas. Jul. Poll. lib.* i. *cap.* 1. *Libanius, Legat. ad Julian. Pausan. Eliac. prior Pharnutus*

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called Παναγία βρονδά, *Our Lady of the Thunder.* There are four nunneries upon the island, and above three hundred private chapels; yet the population does not exceed 12,000 men; which is explained by *Tournefort,* who says, that the island is entirely in the hands of churchmen, possessing seven monasteries. The swarm of *Caloyers* and *Greek Papas* have made a desert of this fine island; where all the qualification necessary to become a priest, and live by the industry of others, is the talent of being able to repeat mass from memory. The Bishop of *Samos,* who is also Bishop of *Nicaria,* enjoys an annual income of two thousand crowns; and derives, besides, a considerable revenue from the *important services* he renders to the islanders, in blessing for them their water and their cattle in the beginning of *May.* All the produce of the dairies on that day belongs to him: he has also two beasts out of every herd[1]. In such a state of affairs, we cannot wonder at the change that has taken place between the antient and the modern population of *Samos:* its fertility in former ages made it the subject of proverbial

Pharnutus in Jovis cognominibus, speak of *Jupiter* Καταιβάτης, *who darts the thunder.* See also *Tournef. Voy. du Lev. tom.* II. *p.* 105. *Lyon,* 1717; whence this note is taken.

(1) *See Tournef. Voy. du Lev. tom.* II. *p.* 107. *Lyon,* 1717.

admiration and praise[2]. It is related in *Athenæus*, that the fruit and rose trees of the island bore twice a year[3]. *Tournefort* says, that *Samos* is infested with wolves; and that *tigers* sometimes arrive from the main land, after crossing the little *Boccaze*[4]; thereby confirming an observation made by the author in the former section, with regard to the existence of *tigers* in *Asia Minor*.

Passing across the great *Boccaze*, between *Samos* and *Icaria*, we were much struck by the extraordinary intensity of the deep blue colour of the sea; and this, which is as much a distinguishing characteristic of the *Archipelago* as the brightness of its sky, has been noticed by no writer, excepting our enchanting bard, whose poems are now so deservedly the theme of general praise[5].

As evening drew on, we took the bearings of

(2) Ὅτι φέρει καὶ ὀρνίθων γάλα; καθάπερ που καὶ Μένανδρος ἔφη. *Strabon. Geog. lib.* xiv. *p.* 914. *Ed. Oxon.*

(3) *Athen. Deipn.* lib. xiv.

(4) *Voyage du Lev.* tom. II. p. 112. *Lyon*, 1717.

(5) "He that has sailed upon the *dark blue* sea,
"Has viewed at times, I ween, a full fair sight."
Byron's "*Childe Harold*," *p.* 69. *Lond.* 1812.

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the principal headlands then in view; and found them to be accurately as follow:

Fourni	N.
Samos	N. N. E.
Asiatic Coast	E. N. E.
La Scala, Patmos Port .	S. E.
Groupe of small Isles .	S. and by W.
Island called *Anguaro* .	S. W.
Amorgos	S. W. and by W.
Naxos	W. and by S.
Cape of *Icaria*	N. W. and by W. & W. N. W.

Whenever it is practicable to make these observations at sunset in the *Archipelago*, surrounded as a vessel always is by land, they ought to be carefully noticed.

After sunset, we were becalmed off the Point of *Icaria*; and remained, during part of the night, in a state of great apprehension, owing to the fears of our mariners with regard to the pirates. Some fires were exhibited on shore; first one, and then another above it, until we saw five burning at the same time. These our Captain maintained to be signals made by corsairs on the island, who were collecting to attack our vessel; consequently, we extinguished every light on board, and began to row with all the energy in our power, drawing off towards

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Naxos. *Icaria* is at present one of the grand resorts of these predatory rovers, who are always upon the watch for ships passing the *Boccaze* of *Samos*. Small vessels, unfortunately becalmed near to their haunts, have but little chance of escaping. *Icaria* is at present hardly known: it once gave name to the *Icarian* Sea[1], and had two towns in the time of *Pliny*[2]. These must have been the small towns mentioned by *Strabo*[3], of *Œnoe*, and *Drepanum*; called, in the *Doric* dialect, *Drecanum*. No traveller has sought for any antiquities upon *Icaria*; yet we are further informed by *Strabo*[4], that it had a temple of *Diana*, called *Tauropolium*; and *Goltzius* has preserved a medal of the island, with the legend ΙΚΑΡΙΩΝ, representing *Europa* passing the sea upon a bull, with the effigy of *Diana*, armed with a bow, and accompanied by a hound, upon the reverse. It received the name of *Icaria*, from the story of the flight of *Icarus* from *Crete*, whose body, fabled to have been cast upon this island, after falling into the *Ægean*,

(1) Νῆσος ἡ Ἰκαρίᾳ, ἀφ' ἧς τὸ Ἰκάριον πέλαγος. *Strabon. Geog. lib.* xiv. *p.* 915. *Oxon.* 1807.

"*Icarus Icariis* nomina fecit aquis."

Ovid. Trist. lib. iii. *El.* 4. *v.* 22.

(2) "Cum oppidis duobus, tertio amisso." *Hist. Nat. lib. cap.* 12. *tom.* I. *p.* 223. *L. Bat.* 1635.

(3) *Strabon.* Geog. ubi supra.

(4) Ibid.

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was buried by *Hercules*[1]; and this antient name it retains to the present day[2]. The *Italians*, but more especially the *French*, have introduced a number of appellations for the islands of the *Archipelago*, which do not exist among the *Greeks*: thus *Icaria* has been often called *Naccari*; *Cos*, *Stanchio*; and *Crete* almost always bears the name of *Candia*. Our *Casiot* mariners, in their common conversation, called these islands, severally, *Icaria*, *Cos*, and *Crete*; never using the words, *Naccari*, *Stanchio*, and *Candia*,

After labouring for several hours, the wind began to come in squalls from the *south-west*, directly contrary to our course for *Naxos*; the sky at the same time lowering, with flashes of lightning, to windward; a never-failing indication of violent gales in these seas. Our Captain proposed that we should run for the first port on the western side of *Patmos*: to this we gladly consented; and especially because he declared himself to be well acquainted with the entrance to a small harbour on that side of the island. As the daylight began to appear, we found ourselves close under some very high

Port of *Patmos*.

(1) *Pomp. Mela*, ii. cap. 7. *Ptolem.* 5. cap. 2. *Strab.* ubi supra.

(2) *Tournefort* made the same observation: "*Nicaria* n'a pas changé de nom, elle s'appelle *Icaria*, tout comme autrefois." *Voy. du Lev. tom.* II. *p.* 96. *Lyon*, 1717.

cliffs, in the face of which appeared a dark chasm, the narrow mouth of this port. Through this passage we entered; and, having brought our vessel to anchor, perceived that the harbour in which we were now stationed was opposite to that of *La Scala*, being separated from it only by a small isthmus. It proved to be a fine, clear day. The mercury in *Fahrenheit*'s thermometer stood, at noon, at $75\frac{1}{2}$. Soon after coming to anchor, the author landed, with a view of examining the cliffs; as the ports of the island have the appearance of craters, and substances resembling lava are common among the fragments of its rocks. The Monastery of *St. John* is situate upon the highest verge of a crater of this description; and the harbour of *La Scala* owes its origin to another. Perhaps there is not a spot in the *Archipelago* with more of the semblance of a volcanic origin than *Patmos*. The cliffs exhibit no form of regular strata, but one immense bed of a porous black rock, in which are numerous nuclei of a white colour, as large as a pullet's egg, in the form of *crosses*. Those *crosses* are, of course, considered by the ignorant inhabitants as so many miraculous *apocalyptical types:* and it is singular that the monks have not, as is usual in such cases, some marvellous tale to relate of their origin. The

Geological Phænomena.

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rock itself, upon a nearer examination, proved to be a very curious porphyry: the *nuclei* were all of them intersecting crystals of *feldspar*, imbedded in decomposing *trap*[1]. Among the *geological* phænomena of the *Archipelago*, it is perhaps impossible to point out any that are more worthy of observation than those which are exhibited in the cliffs surrounding this remarkable harbour; and there has never been exhibited specimens of *porphyry* where the crystals of *feldspar* are in any degree comparable in size with those which are now mentioned[2].

(1) We succeeded in detaching some of those twin crystals, tolerably entire: their intersection had taken place obliquely in the direction of their lateral planes, the major diameter of each crystal being parallel to that of its associate. Owing to this intersection, the appearance of a cross was exhibited whenever the nuclei, by *weathering*, had been worn away transversely, so as to become level with the superficies of the rock in which they were imbedded. This relative position and their colour give them some resemblance to *leucite*: differing from *leucite*, otherwise, in the size and shape of the crystals. *Leucite* is, however, so nearly allied to *feldspar*, that were it not for the very minute portion of *lime* which is found in the latter, their chemical constituents would be nearly the same, and in the same proportions; and possibly the double cleavage observed by *Haüy* in the former, which caused him to bestow upon it the name of *amphigene*, may be owing to some circumstance of intersection which so commonly characterizes the crystals of *feldspar*. At all events, it may be proposed as a *mineralogical* query, "Whether, if *leucite* be found before it has sustained the action of fire, it do not prove to be a variety of *Adularia?*"

(2) *Martin Crusius*, in his annotations upon an Epistle of *Macarius* (abbot of *Patmos*) to the *Greek* Patriarch, in 1579, has cited a work printed

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This day, *Tuesday, October* the *thirteenth*, we observed, in a small garden near this harbour, a *Karob*-tree (*Ceratonia Siliqua*) in bloom. A few shrubs grew among the rocks, but we could procure no specimens of plants worth collecting for our herbary. The island abounds in *goats*, *rabbits*, and *partridges*. In the evening, we amused ourselves in fishing, and caught some *red mullets*. The harbour appeared as literally swarming with the most beautiful fishes, of all colours. We perceived some that were green, others that were blue, and again others that were striped. Our sailors taught us to use small shell-fish for our baits; and as we lowered these to the bottom, the water being as clear as crystal, the fish, tempted from their haunts among the marine plants that covered the rocks, were seen distinctly whenever they took the snare. The *Greeks* are very expert fishermen, and our sailors caught many more than we could do; they had also a curious method of luring the fish out of the spiral shells which we found here, by a continued and gentle tapping

Plants.

Animals.

printed at *Venice*, which states that the island is metalliferous. "*La quale insula, è montuosa, et ai vene di metalli copiosa.*" Vid. *Turco-Græcia*, lib. iv. p. 302. *Basil*, sine anno.

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of the shell with the point of a knife, accompanied by a tremulous whistling. We found several kinds of shell-fish; and could discern some large *scollops* lying upon the rocks beneath the clear still water, but they were out of our reach. Very fine *spunges* might also be gathered from the same rocks, all around the bay. It continued calm all the next day. The author went early on shore, to see if any antiquities might be found between the two ports; and was fortunate enough to discover two *Greek* Marbles; the first of which, a *bas-relief* with an *inscription*, he purchased and brought away. It was found by a peasant upon a small rocky isle near to the mouth of the harbour of *La Scala*. The sculpture had not much merit; but any relic is worthy of notice which exhibits an example of *Grecian* sculpture at *Patmos*, where no antiquity of this kind has hitherto been discovered. This marble is a *sepulchral tablet*, or CIPPUS, as distinguished from the STÉLÉ, and it is now deposited in the Vestibule of the University Library at *Cambridge*[1]. The subject represented is the DEATH-BED of "ARISTEAS

Marble *Cippus.*

(1) See "*Greek Marbles*," No. XIII. p. 11. *Camb.* 1809.

son of Zosimus." *A dog* is introduced into the design, apparently watching for the moment of dissolution. This figure, denoting the *Anubis* of the *Egyptians*, and *Hermes* of the *Greeks*, commonly appears upon sepulchral monuments, as a symbol of *Mercury* the conductor of the souls of the dead. Beneath the bas-relief is this inscription:

ΑΡΙCΤΕΑC
ΖΟΣΙΜΟΥ

The other marble was also a *cippus*, nearly of the same form, with an inscription almost as brief as the preceding:

ΔΙΟΔΩΡΑ
ΧΡΗΣΤΕ
ΧΑΙΡΕ

The meaning of the word χαῖρε upon a *cippus* will hardly admit of dispute. The *Greeks* used it when they drank to each other's health. It is the common form of salutation, upon almost every *Grecian* tombstone. But those who are curious to learn its various significations, when used in conversation by the *Greeks*, may consult *Lucian* himself; who, when apprentice to his uncle, had often employed his chisel in carving the letters of a word on stone, which he after-

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wards used as the subject of one of his critical dissertations [1].

Departure from *Patmos.*

This being the evening of the sixth day since our first arrival in *Patmos,* and perhaps being as well acquainted with it as if we had spent a year in its examination, we became impatient to leave it; and began to fancy, that as our *caïque* was hired by the month, its owners would create as much delay as possible, and loiter in port when they might safely venture out. Accordingly, after midnight, having roused the Captain, we told him that it was a fine night, and that we wished he would put to sea. This man was one of the most experienced pilots of the *Archipelago,* and as worthy a *Greek* as ever navigated these seas; but we had not at that time learned to place the confidence in him which he so highly deserved. He was very poor; and having become a widower in an early period of his life, had suffered his beard to grow, according to the manner of mourning in his native Isle of *Casos,* wearing at the same time a black turban. Without making any answer to our proposal, he continued, for the space of a

(1) Vid. *Luciani* Opera, tom. III. p. 186. "*Pro lapsu in Salutando.*" Edit. *Reitz. Bipont.* 1790.

Prognostics of *Greek* mariners.

minute, looking up attentively, with his eyes fixed towards the zenith. Presently he shook his head; and pointing upwards, with his arm extended, asked us, How we liked the sky? As it seemed to be very clear, and there were many stars visible, we replied that there was every sign of fair weather. "Do you not see," said he, "some small clouds, which now and then make their appearance, and instantly afterwards vanish?" We confessed that we did; but rather hastily insisted, that instead of peering after signs in the sky, he should get the vessel out of harbour as speedily as possible. His only comment upon this order, so inconsiderately given, was a summons to his companions to heave the anchor, and hoist the sails. We had barely light enough to steer through the narrow channel at the entrance, without running against the rocks; and we had no sooner cleared the port, than there fell a dead calm. A prodigious sea, tossing our vessel in all directions, soon convinced us of the nature of the situation for which we had exchanged our snug birth but a few minutes before. Surrounded as we had been by the lofty cliffs of the island, we had not the most distant conception of the turbulent sea we should encounter. Our steady helmsman endeavoured in vain to keep the prow of

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his vessel to any particular point; and calling to our interpreter, bade him notice what he termed, in *Greek*, "*the belching of the deep.*" This happens during the roll of a calm, when a wave, lifted to a great height, suddenly subsides, with a deep and hollow sound, like air bursting through a narrow channel. Our apprehensions had already got the better of our indifference to such observations; and in a very different tone of voice from that in which we had ordered him out of port, we asked the Captain, What that noise denoted? He calmly replied, that it was generally considered as a bad omen; but that he more disliked the appearance which he had desired us to notice before we left the harbour. Being by this time heartily sick of our usurped authority, we begged that he would be guided in future by the dictates of his own experience; and, further, requested that he would put back into port. This he affirmed to be impossible; that he would not venture towards a lee-shore during the night for any consideration. We prepared therefore to suffer, as we had deserved, for our extreme folly and rashness, and, strange as it may seem, not without many an anxious thought for the antient *Manuscripts* we had on board. The crew lighted a wax taper before a small picture of some Saint in the foreship; all

the after-part of the hold being occupied by our cots and baggage. Here, when we endeavoured to lie down for rest, we were over-run by swarms of stinking cock-roaches[1]: we remained therefore sitting upon some planks that we had placed to serve as a floor, with our heads touching the roof which the deck afforded, sustaining the violent motion of the vessel, and anxiously expecting the coming of the morning.

(1) Blatta Orientalis. *Linn.* The modern *Greeks* call it *Katsarida.* According to *Sonnini*, they consecrate the festival of *St. Gregory* to these disgusting and troublesome insects. *Trav. in Greece, p.* 185. *Lond.* 1801.



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PATMOS TO PAROS.

Gale of wind—Vessel driven to the south of Naxos—Panormo—*Independent Shepherds—Appearance of the island—Minerals—*Naxian *Boccaze—Town of* Naxos—*Manuscripts—Inhabitants—Population—Antiquities—Inscriptions — Sculpture — Medals — Gems—Colossal Statue—*Temple of Bacchus—*Other Ruins—*Smeriglio—*Arrival at* Paros—PARECHIA—*Castle—Inscriptions—Ship stranded—*Antiparos—*Grotto—its possible origin—mode of descent—description of the interior—Nature of the*

the Stalactites — manner of their deposition — Paradoxical Phœnomena — Crystallization of Alabaster — Arragonite — *Visit of the* French *Ambassador* — Oliaros — *Antient Quarries of* Parian *Marble* — Marpessus — *Cause of the prevalence of* Parian *Marble in* Grecian *Sculpture — Marvellous skill of the Antients in working the Quarries — Bas-relief — Explanation of the Inscription — Origin of the work — Evidence it affords — Theory of Crystallization.*

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For some time after leaving the port, we endeavoured, by hoisting canvas, to avail ourselves of the short gusts of land-wind that came from the *east* during the calm; a heavy and unsteady sea rolling. Afterwards, a light breeze prevailing from that quarter, we were enabled to stand over to *Icaria;* where we were entirely becalmed: and the usual alarm taking place, as to pirates upon the coast, we hauled off with our oars. Towards morning, a fresh wind sprung from the *north-west,* accompanied by flashes of lightning; and we directed the prow of our *caïque* towards *Naxos.* As the sun rose, the sky bore a very angry aspect; the horizon being of the deepest crimson, interspersed with dark clouds. We soon perceived that the prediction made by the *Casiot* master of our vessel would be fulfilled, and that we should encounter

Gale of Wind.

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a storm. The high land of *Icaria* sheltered us until we got farther towards the *south-west;* when the gale freshened, and came upon us with such violence, that we could not keep our course. All our endeavours to beat to windward, so as to weather the northern point of *Naxos,* and bear down the strait between that island and *Paros,* were ineffectual: we fell fast to leeward; and getting among some rocks upon the *eastern* side of *Naxos,* the foresail was carried away. The first notice that we received of this accident, came with a wave, which broke over the *caïque,* and almost filled our birth: it was fortunate that those upon deck were not washed overboard. We made our way up as well as we could, expecting every instant that something more serious would happen. The waves ran mountains high, and the *caïque* would not answer to her helm. During the delay caused by getting the foresail repaired, we shipped water continually; and being obliged to take the gale *in poop,* such a sea followed us, that there was reason to fear, if the mainsail gave way, the vessel would founder. When matters were somewhat rectified, we steered for a narrow channel between some high rocks and the *eastern* side of the island: it seemed rather like flying than sailing: our little *caïque* ran over the curling tops of the highest

waves, without shipping any more water. This was remarked by our undaunted Captain, stationed with his crew at the helm, who exclaimed, "Let us see one of your frigates in such a sea as this: there is not one of them could weather it like my little *caïque!*" We passed like lightning within a cable's length of some dreadful rocks, over which the sea was dashing as high as our mast head; until getting under the lee, to the *south* of *Naxos,* we ran the vessel aground, close to a small creek, upon some white sand.

Vessel driven to the South of *Naxos.*

Within this creek another small bark had taken shelter; the crew of which, seeing our situation, came to assist our Captain in getting his *caïque* off the sand, and in hauling her farther up the creek, in which they happily succeeded. We then cast anchor, and began to examine the state of our baggage. Like true shipwrecked mariners, wet to the skin, and without a dry thread on board, we opened all our stores upon the rocks, to expose our clothes in the beams of the sun. Every article of our linen was completely soaked; but, to our great joy, the *Patmos Manuscripts* had escaped, and were safe. We had put them into a small, but stout wooden box, in the stern of the vessel; and had covered this with

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every article of canvas, &c. that could be collected.

The gale continuing from the same quarter, and with the force of a hurricane, we were detained here during this and the following day. It is surprising for what a length of time, and how often, the north-west rages in the *Archipelago*. It prevails, almost unceasingly, through the greater part of the year. After sun-set, there is generally a calm, which is succeeded by light breezes from the land, especially from mountains surrounding gulphs; but at sun-rise the north-west begins again[1]. The little creek in which our vessel found shelter is called, by the islanders, the Bay of *Panormo;* and there are some insignificant ruins upon the rocks above it, which they call *Panormo Castle*[2]. The only inhabitants we saw were parties of men leading uninterruptedly a pastoral life, without paying any tax, either to

Panormo.

Independent Shepherds.

(1) Mr. *Spenser Smith*, brother of Sir *Sidney Smith*, informed the author that he was an entire month employed in endeavouring to effect a passage from *Rhodes* to *Stanchio:* the *north-west* wind prevailed all the time with such force, that the vessel in which he sailed could not double *Cape Crio*.

(2) *Tournefort* mentions this little harbour, under the name of PANORMO. (*Voy. du Levant, tom.* I. *p.* 248. *Lyon*, 1717.) None of the ports of *Naxos* are proper for the reception of large vessels, and therefore it is that *Tavernier* says the island has no ports.

the island or to the *Turkish* Government: we found them tending their sheep and goats in this wild part of *Naxos*, like a race of primeval shepherds[3]. They brought us some sheep soon after our arrival; descending the rocks with their bare feet, and wearing upon their legs the *cothurnus*, in its most antient form, made of the undressed skins of their goats, with the hair on the outside. Whence they came, or who they were, we could not learn; for they said they had little connection with any of the villages of the island, nor any settled place of residence; that they had neither wives nor houses; sleeping at night behind some bush, in the open air, and labouring merely for subsistence, without a thought of riches. They had all the same kind of clothing: it consisted of a woollen jacket, and short trowsers, of their own manufacture,

(3) According to HERODOTUS, the most antient inhabitants of *Naxos* were a race of *Ionians*. ARISTOTLE relates, that the most wealthy of them lived in the town, and that the rest were scattered about, among the villages, in different parts of the island. A very antient *Inscription* found near the base of *Zia* (ΔΙΑ), the principal mountain, which is preserved by *Spon* and by *Tournefort*, will prove that the pastures of *Naxos* had invited shepherds in a very early age. It consists only of three words, ΟΡΟΣ ΔΙΟΣ ΜΕΛΩΣΙΟΥ, "*Mountain of Jupiter, Guardian of Flocks.*" The title of *Shepherd*, as applied to the Deity, is of great antiquity. It is often found in Scripture. "GIVE EAR, O THOU SHEPHERD OF ISRAEL!" (*Psalm* lxxx. 1.) "THE LORD IS MY SHEPHERD—HE MAKETH ME TO LIE DOWN IN GREEN PASTURES: HE LEADETH ME BESIDE THE STILL WATERS." *Psalm* xxiii. 1, 2.

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partly concealing the *cothurnus* of goat's hair upon their legs. They cover their head with a red scull-cap, which is manufactured at *Venice*[1]. Reckoning their goats and sheep together, these independent shepherds have five or six hundred animals in each flock. They shear their sheep twice a year; putting the rams to the ewes in *May*, and removing them when the latter begin to lamb. They speak the modern *Greek* language; and perhaps recruit their numbers from the race of *Albanians* which is scattered over all *Greece*. They told us that they made three or four

(1) This part of the modern *Greek* and *Albanian* dress is the most antient: it may be observed upon a *bas-relief* of the highest antiquity, near to *Orchomenos* in *Bœotia:* it is still worn throughout *Albania*, and among all the *Grecian* Isles, as it was by their ancestors, and by the *Byzantine* Emperors. It is common also to the *Turks*, from the *Grand Signior* to the meanest slave, who wear it beneath the turban: and the portrait of *Manuel Palæologus* (exhibiting this cap with the addition only of ornamental gems about it) which was engraven as a *Vignette* to the First Chapter of our Third Volume, 8vo. edition, was placed there expressly to shew, that the *Turks*, in their domestic habits (when it is sometimes usual for them, as destitute of ceremony, to take off their turban), exhibit a costume precisely corresponding with the appearance presented by that portrait. Persons who have never seen the *Turks* excepting upon occasions of ceremony, when their heads are covered by high calpacks and by turbans, and who do not therefore remark the antient and common covering for the head which is below these, will not perceive any resemblance between the figure of a modern *Sultan* and the portrait of *Manuel Palæologus;* although nothing can be more striking; for they have the same characteristic aquiline features, the same length of visage and of beard, and the same covering of the crown on the head.

hundred *piastres* annually, out of a flock of five hundred sheep and goats: and this sum they spend in the few necessaries or indulgences they may require. We killed and dressed one of their sheep: the mutton had a very bad flavour.

Appearance of the Island.

The island has no port on its *eastern* side: it is there mountainous, but the soil is bleak and barren. The rocks in this part of it consist of alternate strata of *schistus* and *limestone*. We noticed a stratum of primary *limestone*, surmounted by *schistus;* and above that was a layer of a soft kind of *Cipolino* marble, striped blue and white. The next day, *October* the *sixteenth*, we landed to collect plants, and to examine the traces of buildings above this little bay; which may be called *Panormo Creek*, for it merits no higher consideration. We found the remains of walls, built above precipices, in which cement had been used; and noticed a door, with a small room that had once been stuccoed. In a rude chapel, which the shepherds had constructed of loose stones, we observed a fragment of antique marble; but, upon the whole, these works had much more the appearance of buildings hastily constructed by pirates than by any people acquainted with

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architectural knowledge. We noticed some caves near the shore; and it is probable that this obscure and almost unknown retreat has offered an occasional asylum to some of the numerous corsairs of the *Archipelago*. After this, our *botanical* excursions led us a little farther into the interior, over a barren district, "*fitter*," as *Tournefort* said of the whole island[1], "*to inspire sadness than joy*." We saw neither fixed inhabitants, nor any mark of cultivation[2]. The high rocks above the creek were covered with the blossoms of a species of *Cyclamen*, probably the *autumnale* of *Ray*[3]: we collected a great number of these, and several bulbous-rooted plants, particularly one with a small and very elegant white flower, which we thought was new, but the specimens were afterwards injured or lost. We could not find *Tournefort's*

(1) "Elle nous parut d'abord plus propre à inspirer de la tristesse que de la joye." *Voyage du Levant, tom.* I. *p.* 254. *Lyon*, 1717.

(2) Count *de Choiseul Gouffier* gave a very different description of the *north* part of the island. "Si l'on avance dans les terres, on trouve des vallées délicieuses, arrosées de mille ruisseaux, et des forêts d'orangers, de figuiers, et de grenadiers. La terre par sa fécondité semble prévenir tous les besoins de ses habitans; elle nourrit un grande quantité de bestiaux, de gibier. Le blé, l'huile, les figues, et le vin, y sont toujours abondans. On y recueille aussi de la soie." *Voyage Pittoresque de la Grèce, p.* 41. *Paris*, 1782.

(3) *Raii* Hist. 1206.

Heliotropium humifusum[4]: we had seen it often in the *Holy Land*, and wished to observe the change that might be effected by such a difference of situation. The *mineralogy* of this island promises to be highly interesting, when an opportunity is offered to any naturalist for its investigation; but where there are no mines, the mere traveller, examining only those excavations which Nature carries on, has little chance of adding greatly to his stock of knowledge. The *Geologist*, attending only to *aggregation*, may fare better in the midst of the compound masses which are everywhere presented to his view. A species of *breccia* was found here, called *Ophites* by the Antient *Greeks*, which may have been the *Verde antico;* it is described as of a green colour, spotted with white. From the position of the strata, as before noticed, this compound may frequently occur, where the layers of *schistus* and *marble* meet, and where the *schistus* is either of a green colour itself, or contains *green serpentine*. It has been also pretended that *gold* ores exist in the island, but that the inhabitants carefully conceal the secret of their locality, through fear of being compelled by the *Turks* to work those ores. The famous *emery* of

Minerals.

(4) *Tournef.* ibid. p. 265.

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Naxos is situate in an opposite part of the island, towards the *north-west:* the author has ever since regretted that his rough treatment at sea entirely banished from his recollection all thought of this important part of the natural history of *Naxos;* and he has the more regretted his inattention to it, as we are entirely ignorant of the *geological* position, association, and matrix of *emery*. Since the celebrated *Tennant* has discovered its relationship to *corundum*[1], independently of its importance in a commercial view, and of its connection with antient history, it is peculiarly entitled to notice. The matrix of the *corundum* of the *Carnatic* is a stone of a peculiar nature, resembling the *Naxian* marble[2]. The crystals of *corundum* are dispersed in it in the same manner as those of *feldspar* are disposed in porphyry[3]. The author has succeeded in obtaining, by the accidental fracture of the *compact emery* of *Naxos,* as regular an hexagonal form as that which may be noticed in the

(1) See the Communication read to the *Royal Society, July* 1, 1802, on the Composition of *Emery*, by *Smithson Tennant*, F.R.S.

(2) "It is similar," says the Count *de Bournon*, "to the kind of *marble* known by the name of Coarse-grained Saline Marble." (*See Bournon on the Corundum Stone, p.* 50. *Lond.* 1802.) This description answers to the *marble* of *Naxos*.

(3) See *Bournon*, &c. as above.

corundum of the *Mysore:* nor is it unreasonable to infer, as a probability, that *Telesia,* or perfect *corundum,* under the forms exhibited by the *Oriental sapphire* and *Oriental ruby,* may be found by future travellers in the mines of *emery* at Naxos. *Tournefort* relates, that, in his time, those mines were situate at the bottom of a valley, beyond a place called *Perato,* in the territory of the *French* Consul; but that the inhabitants find *emery* as they plough the earth, and carry it down to the sea coast, where the *English* often ballast their ships with it; and it was so cheap, that twenty-eight hundred weight of it might be purchased for a crown[4]. *Dapper* says, that a cape on the *north-west* side of the island takes its name from this stone[5]. Almost all the *emery* of commerce comes from *Naxos.* The island has been celebrated for ages in being the peculiar deposit of this remarkable mineral. *Pliny,* in the description he has given of a *green stone* which the Antients called *topaz,* says it was the only gem that admitted the impression of a file; that all other gems were polished by means of

(4) *Tournef.* Voy. du *Levant,* tom. I. p. 263. *Lyon,* 1717.

(5) *Capo Smeriglio:* the *Italians* calling *emery, Smeriglio,* or *Smerillo.* See *Dapper, Isles de l'Archipel. p.* 350. *Amst.* 1703.

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the *grinding-stones of Naxos*[1]: and, in a preceding part of his work, he speaks of *Naxium* as used in polishing *marble* and *gems*[2]. The shepherds told us that wild honey is found in great abundance in this island: the children set out in parties to collect it, as in the other islands of the *Archipelago*. From the rocks above *Panormo* Creek, we had a fine view of the great cluster of islands lying towards the *south-east*.

Naxian Boccaze.

On Saturday, *October* the *seventeenth*, at sun-rise, we got under weigh, with a light breeze from the *north-west*, and steered for the *south* of the *boccaze*, or strait, between this island and *Paros*. In passing up the channel, we were obliged to use our oars; but by ten o'clock A. M. we came to anchor in the port, close to the town of *Naxos*, having nearly completed the tour of the whole island. We found only a few boats in the harbour. The *Greek* sailors still preserve the custom, mentioned by *Homer*, of hauling their vessels on the shore,

(1) "Eadem sola nobilium limam sentit: cæteræ *Naxiis* cotibus poliuntur." *Plin. Hist. Nat. lib.* xxxvii. *c.* 8. *tom.* III. p. 542. *L. Bat.* 1653.

(2) "Signis è marmore poliendis, gemmisque etiam scalpendis atque limandis *Naxium* diu placuit ante alia." *Ibid. lib.* xxxvi. *c.* 7. *tom.* III. *p.* 478.

with the prows resting on the beach: having done this, they place the mast lengthwise across the prow and the *poop*, and spread the sail over it, so as to form a tent; then beneath these tents they sing their songs, drinking wine freely, and accompanying their voices with the lyre or three-stringed viol: Such a concert greeted our arrival. Being told that a *Latin* archbishop resided in the place, we paid him a visit. The town makes a neat appearance from the harbour, but has altogether the character of an antient *Greek* city when it is entered; the streets being irregular, deep, narrow, and dirty. We found upon the mart, near the shore, large heaps of the most enormous green citrons we had ever seen, ready to be removed on board some boats waiting to convey this kind of freightage to *Constantinople*. They are valued principally for their very thick rind, of which a green sweetmeat is prepared: but we could hardly have credited an account of the size to which this fruit here attains. Some of these citrons were as large as a man's head, and of the most singular forms; consisting almost wholly of the rind, with very little juice in any of them. The archbishop received us very politely, and prepared a dinner for us; but we begged to make the best use of our time, and therefore declined

Town of *Naxos*.

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his invitation. By his kindness we were admitted to the churches, which have the privilege of being furnished with bells, as at *Patmos*. A *Greek* priest, in answer to our inquiry for *Manuscripts*, produced from beneath an altar, lying upon the damp pavement of one of the sanctuaries, a quarto Codex of selections from the Gospels, written upon vellum for the use of the Greek Church: this, as usual, had been condemned as soon as a printed copy had supplied its place. We easily contrived to purchase it; and afterwards obtained, for a small sum, by means of the same priest, a similar *Manuscript*, apparently of the same age, from one of the *Greek* families in the place[1]. In this manner, antient copies of the Gospels may be procured in the *Archipelago*, by persons who will be at the pains to seek for them; as, in our own country, the rarest *English* editions of the Scriptures may be found in counties at a distance from the metropolis; where they have either been banished from the churches to make way for more modern Bibles, or laid up in the vestry; or in store-rooms, as waste paper, in private families, being too antiquated and

Manuscripts.

(1) These are the same *Manuscripts* mentioned by Professor *Gaisford*, Nos. 47. 48. p. 100. of his Catalogue. *Oxon.* 1812.

inelegant in their appearance for the taste of the owners[2]. CHAP. II.

The want of a proper port for large shipping has saved *Naxos* from many a visit on the part of the *Turks*. We were told that not a single *Moslem* could be found in the whole island, and that many of the inhabitants of the interior had never seen a *Turk:* but they sometimes experience the honour of a call from their masters, *en passant;* and then, "upon the arrival of the meanest commander of a galliot," says *Tournefort*[3], "neither *Latins* nor *Greeks* ever dare appear but in red caps, like the common galley-slaves, humbling themselves before the pettiest officer." As soon as the *Turks* have left them, nothing is to be heard but tables of their genealogy; some deducing their origin from the *Paleologi*, or from the *Comnenii;* others from the noblest *Venetian* families[4]. The island was for three hundred years the residence of princes appointed by the *Venetians* as Dukes of the Inhabitants.

(2) The author has seen discarded old *black-letter* Bibles in the chests of country churches; and once found a copy of *Miles Coverdale's* revised translation of the Scriptures in the hands of a *Welch* housekeeper, who was preparing to use it in covering preserves.

(3) *Tournef.* Voy. du *Levant*, Lett. V. tom. I. p. 257. *Lyon*, 1717.

(4) Ibid.

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Archipelago; from the beginning of the thirteenth century, when the Emperor *Henry* gave this title to *Marco Sanudo*, until the expulsion by the *Turks*, under *Selim* the Second, of *Giacomo Crispo*, the twenty-first and last duke. It is owing to this circumstance that the *Venetian* costume still exists among the *Latin* ladies. That of the *Greek* women is very remarkable; but it has been already described and accurately represented in *Tournefort*'s Travels[1]. We were unable to resist the hospitable importunity with which some of the inhabitants invited us into their dwellings; and might have sacrificed the whole of our time in going from house to house, to be regaled with lemonade and sweetmeats. Some of the ladies were very anxious to be informed how the women of our island passed their time; and whether the rich dresses of the *Naxian* women accorded with the habits of *English* females of distinction. We told them that *English* ladies of elevated rank aimed only at simplicity in their dress; that, in our commercial country, wealth was very often on the side of low birth; and, consequently, that expensive dresses and costly ornaments, so far from being the distinguishing characteristics of

(1) *Tournef.* Voy. du *Levant*, Lett. V. tom. I. p. 228.

high breeding, were generally considered as marks of vulgarity; that the wives and daughters of our nobility wore the plainest, and generally the cheapest, apparel. Still, their curiosity was not satisfied; they wished we would tell them of what materials the dresses consisted; and whether any thing of the kind could be had at *Malta*, or *Constantinople*; and in the evident desire which they betrayed of imitating the *London* mode, we were amused in thinking what sort of a metamorphosis would be effected by the arrival of an *English* woman of rank at *Naxos*: what discarding of brocade, and coloured velvet, and embroidered vests, for *British* muslin and stuffs: what scrambling for a few pieces of crape and cambric, if such merchandize should arrive in the midst of the revolution: how all the old family wardrobes, which had been handed down in form and substance from the *Justinianis*, the *Grimaldis*, and the *Summaripas*[2], would give place to the simplest *English* costume. As we had a variety of other business to claim our attention, during the short stay we intended to make, we put an end to a chain of inquiries that redoubled after every answer, by promising to send all the latest

(2) See *Tournefort*, ibid. p. 257.

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modes, by the earliest opportunity, either from *Paris* or *London*.

Population.

The population has not been altered since *Naxos* was visited by *Tournefort:* that of the whole island, including the women, may be estimated at eighteen thousand persons: about three thousand of this number are *Latins*, and the rest are *Greeks*. During war, they pay forty purses as a tax to the *Turkish* Government, each purse being equivalent to five hundred *piastres*. In time of peace, very little impost is levied. Their *wine* maintains its pristine celebrity, and we thought it excellent. The *Latin* families live together in the castle, or fortress, separated from the *Greeks*, not only by situation, but by numberless petty feuds and jealousies. We found fragments of a red *porphyry* here, much resembling *lava*. In the evening, it rained, which was quite a novel spectacle to us at that time. The archbishop had again prepared his table for us; and, as we had refused his dinner, we went to sup with him. He had also provided beds, and every other necessary convenience for our accommodation; but as the impossibility of making any adequate return for such civilities is often a painful reflection upon these occasions, we

determined to rough it out, as usual, in our *caïque*. The *Greek* houses of every description, it is true, swarm with vermin; but we could not pique ourselves upon the superiority of our accommodation on board, even in this respect, from the swarms of cock-roaches by which we were infested: and some rats, the *athletæ* of their kind, during the last night that we remained in *Panormo* Bay, actually carried off, not only the author's books of plants, filled with specimens, but also a weighty *Turkish* poignard, tied up within it, used for the double purpose of digging roots, and as a weapon of defence.

Antiquities.

Early the next day we landed, to seek for some remains of the antient city, which was nearly in the situation of the modern town. The antiquities of *Naxos* relate almost exclusively to the worship of Bacchus. The inhabitants are still much addicted to drinking, and every medal and gem of the island prove how prevalent the rites of *Bacchus* once were. This *god* is represented bearded upon all the *Naxian* coins and signets. We obtained several, which we shall presently describe. Below the window of a house belonging to the Chancellor of *Naxos*, we found an *Inscription*, upon the capital of a column, of an order in architecture unknown to us. It was discovered by a monk, who was

Inscriptions.

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digging for building materials among the remains of the antient city: he found the shaft of the column near to it, and a small antique lamp of *terra cotta*. The pillar itself was, in all probability, a sepulchral *stélé*. The inscription is hardly worth preserving, as it contains only a few names; but one is unwilling to neglect the preservation of any *Grecian* relic, and especially where few are found.

ΧΑΙΗΤΟΣΚΑΙ
ΗΡΟΔΟΥΚΑΙΣΕ
ΛΕΥΚΟΥΚΠΟΛΧΡ
ΟΥ

ΔΙΟΓΕΝΟΥ
ΚΑΙ
ΑΜΜΩΝΙΟΥ

ΠΡΟΚΛΟΣΠΡΟ
ΚΛΟΥΚΑΙΑΛΕ
ΞΑΝΔΡΟΥΚΑΙ
ΣΩΣΙΜΟΥ
ΣΥ

We were afterwards shewn, upon the top of a house below the walls of the fortress, a small slab, rather of *Parian* than of *Naxian* marble (the grain being finer than in the latter), containing an inscription of great antiquity: the letters were small; and they were exceedingly

well cut, like some of the inscriptions which have been found in *Troas*, of the age of the *Seleucidæ*. The names of *Aristotle*, *Socrates*, *Theocritus*, and *Alexander*, inscribed upon the same marble, somewhat excited our curiosity; but, after all, we did not find a single fact stated in this inscription: it consists only of a list of names; and many of these are lost, owing to the injury the stone has sustained.

ΕΠΙΓΥΜΝΑΣΙΑΡΧΟΥΑΠΟ
ΚΑΙΥΠΟΓΥΜ . . ΟΥΣΕΚΑ . . . ΟΣ
ΥΓΙΕΙΝΟΥΤΟΥΑΠΟΛΛΟ ΤΟΥ. . . . ΗΦΗΒ . . .
ΣΙΝΟΙΑΡΙΣΤΟΤΕΛΗΣΑΡΙΣΤΟΤΕΛΟΥΣ . . ΦΑΝΟΣΣΩΣ
ΦΑΝΟΔΙΚΟΣΣΩΣΤΡΑΤΟΥ. ΝΙΚΑΙΟΣΜ . . . ΤΟΥΘΕΟΓΕΙ .
ΖΩΣΙΜΟΥΠΟΛΛΟ . . . ΑΡΣΙΑΡΧΟΥ . . . ΣΙΛΕΩΣΦΙΛΟΙ . .
ΠΟΠΛΙΟΣΑΡΕΛΛΙΟΣΣΚΡ . . ≷Ι . . . ΝΑΧΕΗΣΝΕΟΤΕΡΟ
ΕΥΤΥΧΟΣΡ . . . ΝΑΙΟΥΠΥ . . . Π ΜΑΚΥΑΡΙΣΤΟΔΗΝ
ΘΕΟΚΛΕΙΔΟΥΝΕΜΕΚ . . . ΙΤΟΕ ΗΣΤΟΣΠΕΡΙΤΟ
ΘΕΟΦΙΛΟΣΘΕΟΚΛΕΙ ΜΩΝΝΙΚΗΡΑΤΟΣ
ΚΤΗΣΙΦΩΝΤΟΣ ΕΜΩΝΝΙΚΑΙΟΥ
ΚΛΕΩΝΥ ΠΟΥΗΜΕΡΟΣ
ΔΗΜΗΤΡΙΟΙ . ΗΡΑΣ ΣΙΝΟΙ . . ΑΥΛΟΣ
ΚΑΙΔΙΚΙΟΣΑΓΑ ΟΔΟΣ . . ΚΛΕΙΔΟΥΣΣΩΣΑΝΔΡΟΣ
ΝΙΚΑΝΔΡΟΥΝΙΚΑΝΔΡΟΣΝΙΚΑΝΔΡΟΥΔΗΜΗΤΡΙΟΣ
ΕΠΙΝΙΚΟΥΜΑΡΚΟΣΠΟΛΛΙΟΣΜΑΡΚΟΥΔΕΚΜΟΣ
ΑΥΦΙΔΙΟΣΣΠΟΡΙΟΥΣΩΚΡΑΤΗΣΝΙΚΙΟΥ
ΘΕΟΚΡΙΤΟΣΘΕΟΚΡΙΤΟΥΑΥΛΟΣΣΟΛΦΙΚΙΟΣ
ΑΥΛΟΥΑΛΕΞΑΝΔΡΟΣΑΡΤΕΜΩΝΟΣΛΕΥΚΙΟΣ
ΣΕΞΤΙΛΙΟΣΣΠΟΡΙΟΥΤΡΥΦΩΝΧΑΡΜΙ
ΔΟΥ . . Υ . . ΗΡΕΤΗΣΑΡΤΕΜΩΝ

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We copied this *inscription* with difficulty, being continually interrupted by the exorbitant demands of the woman to whom the house belonged. She positively refused to sell the marble, having a superstitious notion that it prevented evil spirits from coming to her dwelling: after insisting upon a payment of thirty *piastres* for a sight of it, she allowed us to copy it for a hundred *paras*, but not without continual interruption, and the most clamorous entreaty for more money.

Sculpture.

We had sufficient employment afterwards, among many valuable antiquities. Every fragment of the antient sculpture of *Naxos* denoted the most splendid æra of the art; but *Bacchus* was all in all. The fragment of a marble bust of the *God*, crowned with vine leaves, was shewn to us, of the most perfect sculpture; but the price set upon every thing proved our approximation to *western* countries, and that the intercourse between this island and *Italy* had taught them how to appretiate the works of *Grecian* artists. An antient weight had been dug up, of an oblong square form, with its handle, neatly cut in marble: this we brought away: it weighs exactly four pounds, seven ounces and a half. A *Greek* had recently discovered a vessel of *terra cotta*, containing some

small bronze coins of *Naxos*, of the finest die, exhibiting the head of the bearded *Bacchus* in front, and a *diota* on the reverse, with the legend ΝΑΞΙΩΝ: we bought ten of these. The author had also the good fortune to procure a silver medal of the island, of such uncommon rarity, that it is believed there is not a duplicate of it in any collection in Europe. It has on the front a bearded head of *Bacchus;* and for reverse, the *diota,* with the letters ΝΑ. It is wonderful, considering the wealth and population which the testimony of *Herodotus* proves the Island of *Naxos* to have possessed, that its coins should be so scarce, and generally so paltry; while those of its *Sicilian* colony, so much less noticed in history, are by no means uncommon; and for size and workmanship, the latter are among the finest examples of art extant.

Medals.

Visiting, as usual, the working silversmiths, we found among them several *gems.* The first was a *carnelian* with the figure of a *goat,* a symbol of *Bacchus:* the second, which we could not obtain, represented a whole-length figure of the *God,* reeling, decorated with vine-leaves and grapes, and followed by a *dog;* he held a *thyrsus* in one hand, and a *diota* in the other

Gems.

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turned bottom upwards, as a proof that he had emptied the contents of the vase. Upon another *gem*, which we were also unable to purchase, we observed an *altar*, supporting a bust of *Bacchus* crowned with vine-leaves, in a very singular attitude, with its mouth open, as if making a libation of the effects of intoxication: around it appeared the letters of his name, YOƆYNOIΔ, written, in very antient characters, from right to left. At the house of the Chancellor, from whom we experienced the most hospitable attention, we saw the hand of an antient statue, executed in the best style of *Grecian* sculpture, and certainly not inferior to any thing yet discovered. Also, near to his house, the *torso* and bust of a military figure, with a robe over the shoulder, of the most exquisite workmanship. The *sculpture* of the island appeared to be generally of the sort of *marble* called *Parian*, whether found in *Paros* or in *Naxos;* and the remains of works in *architecture* to have been executed in the splendid, broader-grained, and sparry marble, which is more peculiar to the *Naxian* quarries: but neither the one nor the other exhibited the smallest appearance of that false lustre and glittering surface which has sometimes, and very improperly, been supposed to characterize

works of art executed in the *marble* of these islands[1]. Age had given to all a warm and beautiful tint of a yellow colour: and, to the eye, every fragment seemed to possess the softness and consistency of wax or of alabaster. The Chancellor told us, that in the interior of the island, at the distance of three hours from the town, near to some antient *marble* quarries, there yet remains an unfinished colossal statue, as he said, of *Apollo*, but evidently of *Bacchus*, with a *bearded* countenance, sixteen feet in length[2]. A public fountain near to the town is still considered by the inhabitants as THE FOUNTAIN OF ARIADNE, and it is called by that name. Some traces of antient works which may yet be discerned near to this fountain shew that it has long been held in more than usual consideration.

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Colossal Statue.

Being unable to undertake a journey into the interior, we next visited the ruins of a TEMPLE

Temple of *Bacchus*.

(1) "Le marbre Grec est à gros grains crystallins, qui font de faux jours, et qui sautent par petit éclats, si on ne le menage avec soin." *Tournef. Voy. du Lev. Lett.* V. *tom.* I. *p.* 241. *Lyon*, 1717.

(2) Mr. *Hamilton*, author of *Ægyptiaca*, with his companions, afterwards visited *Naxos*, and saw this statue of *Bacchus*. It is of such enormous size, that Mr. *Hamilton*'s party spread a cloth upon the beard, and made it serve as their table for breakfast.

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OF BACCHUS, upon an insular rock on the north side of the port. The portal of this temple has been long famous, and an account of it is given in every book of travels where *Naxos* is mentioned. It is asserted, that the isle was once connected with *Naxos* by means of a bridge and an aqueduct: the author of the "*Voyage Pittoresque de la Grèce*" says that its vestiges are yet visible[1]: we did not observe them, when we were upon the spot. It is an error to suppose, as many have affirmed, that nothing remains of the temple but this portal, although it be true that little else can be seen. Considering the pains that have been lately bestowed by many of our *English* travellers in making excavations in different parts of *Greece*, it is rather extraordinary that no person has been induced to lay open the site of this remarkable building, where there are no *Turks* to interfere with the workmen, and where there is almost a certainty of reward for their trouble. For our part, we had not the means of carrying on such works; but we uncovered a part of the soil, and discovered a beautiful capital of a *Doric* pillar, thereby ascertaining the order of

(1) Voy. Pittor. tom. I. p. 43. *Paris*, 1782.

architecture observed in the building. We were struck with admiration at the massive structure and the simple grandeur of that part of the temple which still remains standing: it consists of three pieces only of the *Naxian* marble, two being placed upright, and one laid across. Below these are large square masses, which belonged to the threshold; and this consisted of three pieces only[2]. The view through this portal, of the town of *Naxos* with its port, and part of the island, is very fine. We endeavoured, by a sketch made upon the spot, to preserve a memorial of the scene; and it has been since rendered more perfect, without interfering with the fidelity of the representation[3]. The mountain seen to the left is probably ΔΙΑ, now called *Zïa*, whence the island was formerly named. We brought away some large specimens of the *marble*, which lies in

(2) *Tournefort* ascertained the dimensions of the portal: according to him, (*see tom.* I. *Lett.* V. *à Lyon*, 1717.) it is eighteen feet high, and eleven feet three inches broad; the lintel is four feet thick; the two uprights are four feet thick, and three feet and a half broad. All the parts, he says, were cramped with copper; for he found small pieces of that metal among the ruins.

(3) See the Plate in the Third Quarto Volume of these Travels, p. 398; from a Drawing by Mr. *H. Wright*, of *Magdalen College, Cambridge.*

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fragments near the portal: it is so much softer and more laminary than the *Parian*, that the difference between the two kinds is easily to be recognised by fracture. It is singular that no account of a building of such magnificence should be preserved in any author. *Ptolemy*, as it is observed by *Tournefort*, seems to mention an antient city upon which it is probable that the modern town of *Naxos* is built[1]: but no allusion to this small isle and its temple occurs in any antient description of *Greece*, notwithstanding all that has been said of *Naxos*, by *Herodotus*, by *Appian*, and by other writers. From this isle we returned to conclude our researches in *Naxos*.

Other Ruins.

The citadel was constructed under *Marco Sanudo*, the first duke of the *Archipelago*; and the antient palace of his successors was the large square tower which is now remaining within this circular fortress[2]. Near to a small chapel beneath its walls, we found a *cippus*, representing two female figures, in bas-relief. There is not a house in the town that has not

(1) Νάξου Νήσου ἡ πόλις. *Ptol. Geog. lib.* iii. *cap.* 15.

(2) *Tournef.* Voy. du *Lev.* tom. I. Lett. V. *Lyon*, 1717.

some relic of this kind near to it; and similar remains in the interior are very common. The inhabitants told us, that there are two places where ruins and inscriptions are found; the one called *Apollonon,* and the other a village which bears the name of *Philotes.* They spoke of ruins at two hours distance from *Naxos,* towards the *east,* and offered to conduct us thither: but the journey would have detained us another day; and we were afraid of loitering, at this season of the year, with such a vessel as ours, upon a doubtful speculation; and therefore refused to go. Nothing happened to us more extraordinary than our almost unaccountable neglect in not visiting the *emery* mines: this arose partly, as has been stated, from the alarm into which we had been thrown upon our first coming to the island, which made us forget to inquire after them; and also, in some degree, from not rightly comprehending the meaning of the term *smeriglio,* when the exports were stated to us: we would willingly have bartered the time which we spent in copying, and in procuring permission to copy, an imperfect and unintelligible *inscription,* for the opportunity of making a few observations upon the *Naxian corundum,* of which they have two varieties,

Smeriglio.

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very different in their qualities[1]. They find, also, abundance of *marcasite*, or *sulphuret of iron:* this

(1) The loss has been more than supplied, by a valuable communication from Mr. HAWKINS upon the *Geology* of *Naxos*, in the following Extract from his Manuscript Journal.

"NAXIA,

"The largest of the *Cyclades*, and the most circular.

"Frequent but not deep indentations of the coast, and therefore no harbours.

"The longest diameter of the island, according to the *Russian* Chart, is about eighteen miles, its breadth about twelve, and its two farthest extremities point N. N. E. and S. S. W.

"This, too, is the direction of a mountainous ridge extending from coast to coast, and running through the centre of the island.

"The whole district eastward of this ridge is mountainous, sloping towards the shore, and furrowed with deep narrow vales.

"Mountains and wide intervening vales or plains compose the district which lies westward.

"These mountains dip gradually towards the southern shore, but terminate abruptly on the north and the north-east.

"On the western extremity of this bold line of coast is seated the town of *Naxia*, which overlooks a plain of considerable extent, that appears to have been gained from the sea by the alluvial depositions of the largest river in the island.

"In the centre of the island lies the broad fertile vale of *Trimalia* (Δριμαλία); the boundary of which, on the east, is the main ridge of mountains already described, and of which the highest eminence is denominated *Giá*, or *Jiá*. *Koronos* is the name of another peak, nearly as high, lying at the distance of five miles to the north.

"The high craggy hills which form the eastern boundary of the plain of *Naxia* are composed of a species of *gneiss*, resembling that of *Miconi* and *Delos;* the foliaceous texture which usually distinguishes this genus of primitive rock being here scarcely perceptible.

"The mountains which border the plain of *Naxia*, onthe south-east, are composed of another kind of primitive rock, which extends as far

as

was mentioned to us by the Chancellor, but we were not told what use they made of it. CHAP. II.

as the eastern shore of the island, and forms its central ridge, as well as the whole of its interior.

"This rock is a compound mass of *mica* and *feldspar*, of a fine foliaceous grain, corresponding with that which I found near *Marathon*. It divides into large slabs: small veins of *feldspar* frequently occurred in the transverse fissures of the rock; and the *feldspar* sometimes contained the *Amphibole Actinote aciculaire* of *Haüy* and *Brogniart*.

"I observed that the strata on the west of the Vale of *Trimalia* dipped regularly in an angle of 40° to the W. and by N. and N.W. by the compass; and that, near the village of *Potamia*, they alternated with beds of the large-grained white primary marble, which varied in thickness, from six to ten feet. Advancing eastward, the mountain which divides *Potamia* from the Vale of *Trimalia* presents the same rock entire; but here the laminæ were of a waving form, and the rock was not intersected by fissures. On the eastern side, however, of the same mountain, as I descended into the Vale of *Trimalia*, I observed that the strata re-assumed their straight slaty texture; but here they dipped in a contrary direction, i.e. to the east, under the same angle.

"Soon after this, recommenced alternate beds of the same primitive marble as I observed before, which now became more frequent, and continued through the whole tract over which I passed, as far as the eastern coast of the island; presenting, eastward of the mountain of *Jia*, and the village of *Aperathi*, a greater breadth even than the beds of the micaceous rock; the average thickness of these beds amounting to 40 or 50 feet, and occurring sometimes of 100. The grain of the marble was here finer; and although the strata preserved the same degree of inclination to the horizon, yet their line of bearing was somewhat different, their dip being here E. and by N.

"Fragments of *emery* occurred plentifully in the Vale of *Trimalia;* and I observed *black horn-slate*, in thin beds, in the micaceous strata west of *Aperathi*. Near Χαρκί, in the Vale of *Trimalia*, I found *rose-coloured quartz*.

"The best *emery* is found at *Triangatho*, a deep narrow vale, one hour and a half distant, east, from *Aperathi;* and one hour from the sea-shore.

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Formerly it was employed in the manufacture of ear-rings and bracelets in *England;* and buttons are yet made of it in *Birmingham*, which have, for a short time, almost the lustre of real brilliants.

Arrival at Paros.

At eight o'clock A. M. *October* the *nineteenth*, we found our vessel entering the harbour of Naussa[1], at the northern extremity of the Isle

"To ascertain all the circumstances under which it occurs, was the principal object of my excursion hither; and the following is the result of my observations:—

"The *emery* occurs, in scattered fragments, over the whole surface of this district, but more abundantly in the bed of the winter torrent which runs through the Vale of *Triangatho*. I remarked, that the fragments were largest, where they were fewest, on the upper slopes of the hills; and that they diminished in size, but augmented in number, as they occurred lower down.

"The proximity of these fragments to the micaceous strata, their lamellous form and granular mass, together with the frequent admixture of mica, indicated their native bed to have been originally in that rock. No search, however, had been made by digging; a sufficient quantity for the annual consumption of *Europe* being collected, without difficulty, on the surface. The sole expense, therefore, is that which is occasioned by the transport of the *emery* to the water-side.

"Three *caïques*, or *Greek* barks, load here annually for *Smyrna;* from whence, in the year 1787, 107 tons of *emery*-stones were exported to *England*.

"The best sort of *emery*, as I have already observed, is found at *Triangatho:* a sort less esteemed, at *Agaso*, three hours and a half, south, from the town of *Naxia;* and at *Leona*, on the north coast."

Hawkins' MS. Journal.

(1) See the *Vignette* to this Chapter. This must be the *Porto Ausa* of *Dapper*. (*Descript. des Isles de l'Archipel, p.* 261. *Amst.* 1703.) *Tournefort*

of *Paros;* having availed ourselves of the land breeze, in the night, to leave *Naxos*. This is the principal port for large vessels; but as our object was to get to *Parechia*, the chief town, we ordered our men to bear down the *western* side of the island. This island is surrounded by harbours; and that of *Naussa* alone is said to be capable of containing a hundred vessels.

Parechia.

Tournefort mentions *Nausa*, or *Agousa* (*tom.* I. *Lett.* V. *p.* 241. *Lyon*, 1717): and an author who accompanied Mons. *de Nointel*, during his Voyage in the *Archipelago* in 1673, writes it *Agosa* (*L'Etat present de l'Archipel de Monsieur* M. D. L. *Cologne*, 1678. *p.* 57.) "Πάρος ἐχὺ πάστρα δύο, καὶ χώρα μία. 1. Παρήκια, ἐπισκοπάτο. 2. Κίφαλος, κάστρο. 3. Ἀγόστα. Ins. *Paros* habet castra duo, et unam civitatem. 1. *Parikiam*, episcopatum. 2. *Kephalon*, castrum. 3. *Augustam*." (*Vid. Martini Crusii Annotationes in Epistolas Doctorum, p.* 207. *Turcogræciæ. Basil. sine anno.*) *Sonnini* calls it *Naussa*. (*Trav. in Greece, p.* 454. *Lond.* 1801.) These particulars are noted, because *Paros* may hereafter excite the notice of our Government. It was in this port that the *Russians* established the depot of their forces, when they promised to restore liberty to *Greece*, and became the scourge of the inhabitants; desolating the finest works of antiquity, wherever they went. There is no harbour in *Greece* better calculated for a national establishment. Fleets may lie there in perfect safety, and in the very centre of the *Archipelago*. The *Turks* make no use of *Paros* themselves: and, viewed only with regard to the abundance of its valuable *marble*, it ought to be considered as an island of importance to a nation vain of its distinction in the Fine Arts. A very fine Chart of this harbour has been engraved in the *Voyage Pittoresque de la Grèce*, with all the soundings, &c. as it was surveyed by *Kauffer* in 1776; shewing the situation of the *Russian* magazines and fortifications. *See Pl.* xxxi. *p.* 70. *tom.* I. *Paris*, 1782.

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A contrary wind soon after met us; in consequence of which we landed, and walked about three miles; meeting, in the first *Greek* we saw, a proof of that hospitality which is so common in the *Archipelago*. He was the owner of a house in *Paros* to which he invited us; saying that his son should be our guide to the *marble* quarries, and that he would shew us all the antiquities in the neighbourhood. We accompanied him; and made a hearty meal upon salted olives, grapes, boiled pumpkins, and *Parian* wine. Our boat did not arrive until ten at night. *Parechia* is a wretched relic of the antient and famous PAROS. Every building in the place, but particularly the Castle, bears some evidence of its pristine splendor, and of the havoc that has ensued.

October the *twentieth*, the *Waiwode* of *Paros*, who is a native of *Tenos* sent as Governor to collect the taxes, but not constantly resident, came to visit us, and offered to shew to us the Castle. In the walls of this building we saw some columns which had been placed horizontally among the materials used in building it; and their butt-ends, sticking out, were singularly inscribed with the letter A, placed close to

Castle.

the cavity intended for the reception of the iron instrument called by modern architects the *Louis*[1]; either as a mark by which to adjust the several parts of the shaft, or as a curious method of preserving the initial of the architect's name; so that it could not be seen until the building became a ruin. An instance of a similar nature occurred at *Telmessus*, where the name of *Hermolycus* had been carefully inscribed, but in such a manner as to be concealed from observation when the building was entire: this *letter* may therefore possibly relate to *Amphilochus*, "the glory of whose art," in an inscription found at *Rhodes*[2], was said "to reach to the mouths of the *Nile*, and to the utmost *Indus*." The entrance to the interior is of very singular form, being as wide as one entire side of the Castle. It is truly lamentable to view the wreck of beautiful sculpture, visible not only in the construction of this fortress, but all over the town of *Parechia*, the wretched remnant of a city famous for the birth of *Phidias* and of

(1) The name of this *dove-tailed* instrument is in general use among architects; but it is not found in any *English* Dictionary. Its origin is very uncertain: the *French* call the same instrument Louve. *Piranesi*, in his third volume of the "*Magnificenza di Romà*," mentions having found stones in antient buildings in which there were cavities for an instrument of this *dove-tailed* shape.

(2) See Vol. III. of these Travels, Chap. VIII. p. 284. Octavo edition.

CHAP. II. Inscriptions.

Praxiteles. We copied part of an *inscription* yet existing in the Castle wall:

ΛΗΡΩΣΑΣΑΝΕΘΗΚΕΝ
ΑΡΧΩΝΤΟΣΜΕΝ

Also, near a windmill, we found inscribed, "NICIRATUS SON OF ALCÆUS:"

ΝΙΚΗΡΑΤΟΣ
ΑΛΚΑΙΟΥ

It may be said, perhaps, that these inscriptions are hardly worth preserving; but instances have occurred in which even such scraps have not been without utility, in adding to the general stock of literature. We afterwards found an *Inscription* of greater length: it was in the left-hand door-way of the Chapel of *St. Nicholas*, in the Church of *St. Helen*, the stone being placed in an inverted position. It states that "THE SON OF THEOCLES, WHO HAD CONDUCTED HIMSELF WELL IN THE OFFICE OF AGORANOMOS, TWICE, IS CROWNED WITH A GOLDEN CROWN." The legend requires a little restoration, which is here marked by dotted letters.

ΗΒΟΥΛΗΚΑΙΟΔΗΜΟΣΕΤΙΜΗΣΕΝ
ΚΑΙΕΣΤΕΦΑΝΩΣΕΝΧΡΥΣΩΣΤΕΦΑΝΩ
ΝΩΝΓΩΡΥΤΟΝΘΕΟΚΛΕΟΥΣΑΓΟ
ΡΑΝΟΜΗΣΑΝΤΑΔΙΣΚΑΛΩΣΚΑΙ
ΔΙΚΑΙΩΣΚΑΤΑΤΟΥΣΝΟΜΟΥΣΚΑΙ
ΚΑΤΑΤΟΚΟΙΝΟΝΠΑΣΙΣΥΜΦΕΡΟΝ

In a wall of the court we observed a *Lectisternium*, in bas-relief; but it had been white-washed, and this made it difficult to copy an inscription upon the marble. In one part of the stone there appeared, in small characters:

--------ΤΟΕΤΟΣΑΛΕΞΑΝΔΡΟΥ
--------ΙΡΟΜΟΙΡΩΣΕΞΙΩΣΑΣ

Below this were some figures in a reclining posture; and then followed, in larger letters:

ΣΩΧΑΡΜΟΥΠΑΡΑΙ
ΕΠΙΚΑΙΕΣΦΘΙΜΕΝΟ
ΕΙΓΑΡΚΑΙΠΑΥΡΑΣΕΠ
ΑΞΙΟΣΑΙΝΕΙΣΘΑΙ
ΟΡΦΑΝΑΜΕΝΜΟΡΑΙΤ
ΚΕΙΣΘΩΠΑΙΣΙΧΡΟΝ

The four last lines in this *inscription* were evidently in metre, as we may judge from the beginning of each:

Εἰ γὰρ καὶ παυρᾶς
Ἄξιος αἰνεῖσθαι
Ὀρφανὰ μὲν - - - -
Κεῖσθω παισὶ χρον - -

Similar imperfect remains may be observed in all parts of the town, which have been used for building materials, and generally white-washed. Near the house of the Imperial Consul, facing the street, we saw this inscription in

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the wall: "DIONYSIUS, SON OF EUSCHEMON, FAREWELL:"

ΔΙΟΝΥCΙΟC
ΕΥCΧΗΜΟΝΟC
ΧΡΗCΤΕΧΑΙΡΕ

Two forms of the *Sigma* are observable in this inscription. That the C and Σ were used promiscuously in very antient times, has been frequently shewn. The C was of the highest antiquity, and certainly in use prior to the æra of the first *Punic* War[1]. The C appears on coins and marbles of very antient date[2]. Somewhat farther on, in another street, we found an *inscription* relating to "A DAUGHTER OF AGATHEMERIS:"

ΖΩCΑΡΙΝ..ΟΠΑ---Α--
ΘΥΓΑΤΗΡΔЄ
ΑΓΑΘΗΜЄΡΙΔΟC

It is impossible to assign any date to these *inscriptions;* in which not less than three different forms of a single letter may be observed: but this want of uniformity is no proof of the age of the writing.

(1) *Torremuzza* Inscript. di *Palermo*, p. 237.

(2) See *Paciandi*'s Observations on Medals, bearing the legend ΓΑΞΙΩΝ and ΟΡΘΩΓΙΕΩΝ. *Mon. Pell.* 34.

This day, as the Governor offered to accompany us to see the famous Grotto of *Antiparos*, and as our host had prepared mules and guides for the expedition, we set off at eight A. M. and rode by the side of a mountain, through cornfields, until we came to the narrowest part of the channel, between *Paros* and ANTIPAROS. *Paros* seemed to be in a higher state of cultivation than *Naxos*. The island produces excellent oil, and abundance of wine. Its ripe olives are highly esteemed by the natives as an article of food, after being salted for one day: this sort of diet has been often deemed, by inconsiderate *English* travellers in *Italy* and *Greece*, very hard fare for the poor inhabitants: but it is one of their greatest luxuries; and we became as fond of it as the people everywhere seem to be from one extremity of the *Mediterranean* to the other.

Ship stranded.

As soon as we reached the shore from which we were to pass over to *Antiparos*, we observed a large *Turkish* merchant ship, laden with soap, and bound from *Crete* to *Constantinople*, stranded in the middle of the strait. The master of the vessel, without any compass, and with the usual fatality attending his countrymen in their sea voyages, had relied upon an ignorant pilot, who had persuaded him that this was the greater *boccaze* between *Naxos* and *Paros*, and the ship

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in consequence was driven upon the shallows. We went on board; and found the master squatted within his cabin, smoking, and listening to a duet performed by two of his crew upon a drum and a lyre, while the rest were gone in search of people to assist in hauling the vessel off the rocks. Nothing could exceed his perfect *Moslem* indifference; for although it seemed to be doubtful whether his vessel would ever move again, or, if she did, whether she would not go to the bottom in consequence of the damage she had sustained, he would not stir from the seat where he had remained from the moment the accident happened.

ANTIPAROS.

We landed upon the barren island of *Antiparos*, and were conducted by the Governor to a small village: here we found a few inhabitants, who were described to us as the casual legacies of different vessels, and principally *Maltese*, taken by corsairs, and left on shore to shift for themselves. Some of them provided us with mules, ropes, and candles for the grotto, which is situate near the summit of the highest mountain of *Antiparos*, in the south part of the island. As we rode along, our beasts were terrified by the attacks of the gad-fly, an insect which infests every one of the *Cyclades*. Having

reached the top of the mountain before mentioned, we came to the mouth of this most prodigious cavern, which may be described as the greatest natural curiosity of its kind in the known world. The entrance to it exhibits nothing very remarkable: it is beautifully represented in the *Voyage Pittoresque* of *De Choiseul Gouffier*[1]; but no book of travels ever did or ever can pourtray the beauties of the interior. As to its origin, it may possibly have resulted from the dislocation of an entire *stratum;* and this is rendered probable by the oblique direction of the cavity, and the parallel inclination of its sides. The rock immediately above it consists of the following substances. The upper surface or summit of the mountain is a stratum of limestone, inclined very considerably from the horizon: beneath this is a layer of schistus, containing the sort of marble called *Cipolino,* that is to say, a mixture of schistus and marble: then occurs the cavity which forms the grotto, parallel to the dipping inclination of the superior strata; and this cavity was once probably occupied by another *stratum,* succeeding in regular order to the superincumbent schistus: but this is mere hypothesis; and any traveller

Grotto.

Its possible origin.

(1) See Plate xxxvi. p. 72. tom. I. *Par.* 1782.

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who enters the grotto will soon perceive, that all the theories he may form have been set at nought by Nature, in the darksome wonders of her subterraneous laboratory. The mode of descent is by ropes, which, on the different declivities, are either held by the natives, or they are joined to a cable which is fastened at the entrance, around a *stalactite* pillar. In this manner we were conducted, first down one declivity, and then down another, until we entered the spacious chambers of this truly enchanted grotto. Having visited the *stalactite* caverns of the Gulph of *Salernum* upon the coast of *Italy*, those of *Terni*, and many others, the author expected to find something similar here; but there is nothing which resembles this grotto. The roof, the floor, the sides of a whole series of magnificent caverns, are entirely invested with a dazzling incrustation, as white as snow. Columns, some of which were five-and-twenty feet in length, pended in fine icicle forms above our heads: fortunately, some of them are so far above the reach of the numerous travellers who, during many ages, have visited this place, that no one has been able to injure or to remove them. Others extend from the roof to the floor, with diameters equal to that of the mast of a first-rate ship of the

Mode of Descent.

Description of the Interior.

line. The incrustations of the floor, caused by falling-drops from the *stalactites* above, have grown up into *dendritic* and *vegetable* forms, which first suggested to *Tournefort* the strange notion of his having here discovered the vegetation of stones. Vegetation itself has been considered as a species of crystallization[1]; and as the process of *crystallization* is so surprisingly manifested by several phænomena in this grotto, some analogy may, perhaps, be allowed to exist between the plant and the stone; but it cannot be said that a principle of life existing in the former has been imparted to the latter. The last chamber into which we descended surprised us more by the grandeur of its exhibition than any other; and this seems to have been the same which *Tournefort* intended to represent by the wretched view of it given in his work[2]. Probably there are many other chambers below this, yet unexplored, for no attempt has been made to penetrate farther[3]:

(1) See *Patrin*, Hist. Nat. tom. III. pp. 130, 146. *Par.* An 9. *Lamethérie*, &c. &c.

(2) Voyage du *Lævant*, tom. I. p. 227. *à Lyon*, 1717. A better idea of it may be formed by seeing the beautiful Plate engraved by *Tilliard*, from a drawing of the interior by *Hilair*, in the *Voyage Pittoresque*, *tom.* I. *p.* 74. *Paris*, 1782.

(3) *Tournefort* mentions an opening of this kind: "A côté de cette tour se voit un trou par où l'on entre dans une autre caverne, mais personne n'osa y descendre." *Voy. du Lev. tom.* I. *p.* 231.

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and if this be true, the new caverns, when opened, would appear in perfect splendour, unsullied, in any part of them, by the smoke of torches, or by the hands of intruders; for although, in the general whiteness of the grotto, as it now appears, the partial injuries its beauty has sustained be not at first perceived, there are proofs that, in the course of time, by the increased frequency of the visits paid to it, and the damage caused by breaking the *stalactites* to remove as curiosities, the splendid effect produced by the whole must be diminished. After this general description, it will now be proper to give a more philosophical detail of our observations upon its natural history.

Nature of the *Stalactites.*

The substance itself which is thus deposited is purely *alabaster;* that is to say, it is a concretion of *carbonated lime* which was employed by the Antients in the manufacture of their unguentary vases[1]; and it is distinguished by

(1) "THERE CAME UNTO HIM A WOMAN HAVING AN ALABASTER BOX OF VERY PRECIOUS OINTMENT." *Matthew* xxvi. 7.—The author found among the ruins of the city of *Saïs*, in *Egypt*, the fragment of one of the unguentary vases of the Antients: it consists of white *carbonated alabaster*. PLINY says, that the best *alabaster* was of the colour of honey, and that it was a defect in the stone to be white and translucid. The *alabaster* of *Antiparos* is of a honey colour, like to that which comes to us from *Gibraltar* in a manufactured state.

its chemical constituents from the *alabaster* of modern times, or *gypsum*, which is a *sulphat of lime*. The formation of the *carbonated* alabaster by the *stalactite* process is now so well known, that its explanation may be comprehended in very few words. Nothing is more common than the presence of *carbonic acid* in water: and when a superabundance of this acid is present, the fluid is capable of sustaining, in solution, a portion of *lime carbonate;* but upon the slightest agitation, or division, or exposure to atmospheric air, or change of temperature, the *carbonic acid* makes its escape, and the fluid, thus losing its solvent power, necessarily lets fall the *lime*. All this is very simple, and very easily comprehended. The paradox remains now to be stated: it is this; that these enormous *stalactites*, thus formed, during a series of ages, by the slow and gradual deposition of *lime-water*, filtering drop by drop from the roof of the cavern, offer concentric layers only towards their superficies; their interior structure exhibiting a completed crystallization, which separates, by fracture, into semi-transparent rhombs, as perfectly formed as if they had resulted from a simultaneous instead of a continuous process. Almost every mineralogist may have noticed a rhomboïdal termination of the small translucid

Paradoxical Phænomenon.

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stalactites which are found at *Castleton* in *Derbyshire;* and there the operation has been carried on in water, a globule of which has remained constantly suspended at the point of each *staclatite:* but in this grotto, crystallization has been the result of a modification sustained by the whole interior of a mass of *alabaster,* subsequently to its original deposition. That the cavern has neither been filled with water, nor with any other fluid than atmospheric air, is very evident, by the formation of the *stalactites,* which could not otherwise have existed as they now appear. Every thing belonging to them, and to this cavern, will tend to perplex and to confound the naturalist; and many proofs of this are yet to follow. In the different cavities, and between the interstices of the *stalactites,* we had the satisfaction to discover, what no one had hitherto noticed,—THE CRYSTALLIZATION OF ALABASTER, in distinct groups of large rhomboïdal primary crystals, upon the exterior surface of the several concretions: and that these crystals were gradually accumulating in size, until they met together and constituted one entire mass, was evident, because, upon a diligent examination of all parts of the grotto, we found, that where the *stalactites* were small, and in an incipient state, the crystals upon

Crystallization of *Alabaster.*

their surface were exceedingly minute: where they were large, the crystals were also large, some of them exceeding two inches in diameter. Another surprising fact is, that, although the outer crust of these crystals be opaque, and similar to the exterior incrustation of the concretions themselves, the crystals, when broken, are each, and all of them, integral parts of the *stalactite* upon which they have been formed. We carefully detached a great variety of specimens, to illustrate and to confirm these observations: and although the *Waiwode* who accompanied us, like a child craving the toy which amuses another, insisted upon having the finest specimen, under the pretext of presenting it to his ignorant patron the *Capudan Pasha*, we had the good fortune to bring many of these specimens to *England*, and to the University of *Cambridge*, where they have been annually exhibited during the *Mineralogical* Lectures. It was in that University, when the author was engaged in shewing them to the lamented *Tennant*, Professor of Chemistry there, that the Professor noticed among the *stalactites* one which was remarkably distinguished from the rest, by its fascicular structure, by its superior hardness, and by the appearance of rays diverging from a common centre towards the

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circumference[1]. Its fracture is not rhomboïdal: and its dispersion into a powder, by heat, exhibits the mouldering appearance of *arragonite;* and not the decrepitation of such particles of *carbonated lime* as contain water, of which specific nature are the generality of the *stalactites* in this grotto. From all these circumstances, Professor *Tennant* had no doubt of its being ARRAGONITE, and in the STALACTITE FORM, which had never before been noticed. Indeed, the mineral itself has been considered so rare, that were it not for the attention shewn to it in consequence of its being the only anomaly in *Haüy*'s theory of *crystallization,* very little of its chemical history would be known; nor can there be a greater inducement now offered to naturalists to visit the Grotto of *Antiparos,* than the discovery thus made of a new locality of this curious substance. Another singular circumstance in the nature of the grotto is, that the incisions made by persons who have formerly inscribed their names in the *alabaster,* have been filled up by a natural process; and the letters, so marked, have since protruded, in relief, from the surface of the

Arragonite.

(1) A similar formation was noticed by TOURNEFORT: "*Distinguez par six cercles concentriques, dont les fibres vont du centre à la circonference.*" (Voy. du *Lev.* tom. I. p. 228. *Lyon,* 1717.) It is remarkable that the same writer denies the dropping of water in the grotto—"*Il ne tombe pas une seule goutte d'eau dans ce lieu.*" Ibid.

stone; which has hitherto received no explanation. Some *Greek inscriptions*, near the entrance, prove that the grotto was visited in a very early period. One of them, which *Tournefort* has preserved very entire, mentions, that a number of persons, whose names are subscribed, "came thither during the administration of CRITON." In the present copy, the dotted letters have been supplied from that author[2].

ΕΠΙ
ΚΡΙΤΩΝΟΣ
ΟΙΔΕΗΛΘΟΝ
ΜΕΝΑΝΔΡΟΣ
ΣΟΧΑΡΜΟΣ
ΜΕΝΕΚΡΑΤΗΣ
ΑΝΤΙΠΑΤΡΟΣ
ΙΠΠΟΜΕΔΩΝ
ΑΡΙΣΤΕΑΣ
ΦΙΛΕΑΣ
ΓΟΡΓΟΣ
ΔΙΟΓΕΝΗΣ
ΦΙΛΟΚΡΑΤΗΣ
ΟΝΕΣΙΜΟΣ

Visit of the *French* Ambassador.

Monsieur *De Nointel*, *French* ambassador to *Constantinople*, seems to have flattered himself that he was the first person who had ever

(2) Voyage du *Levant*, Lettre V. tom. I. p. 225. *Lyon*, 1717.

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ventured into this cavern[1]. During *Christmas*, in the year 1673, he caused mass to be celebrated in the grotto, at midnight; remaining here three entire days, accompanied by upwards of five hundred persons. The cavern was then illuminated by four hundred lamps, and one hundred large wax flambeaus; the elevation of the host was accompanied by the music of trumpets, hautboys, fifes, and violins, as well as by the discharge of artillery placed at the entrance of the cavern. Two *Latin* inscriptions yet record this *subterraneous solemnity*, which may be considered as ascertaining the epocha of the first visit paid to the grotto in modern times. In the words which the Ambassador caused to be inscribed upon the base of the *stalagmite* which supplied him with an altar for the occasion, we have a striking example of the Roman-Catholic faith, as to the miraculous presence of the MESSIAH in the consecrated wafer:

HIC · IPSE · CHRISTVS
ADFVIT · EJVS · NATALI · DIE · MEDIA · NOCTE
CELEBRATO · MDCLXXIII

(1) "Monsieur le Marquis *de Nointel*, ayant entendu dire, qu'il y avoit dans l'autre isle voisine, nommée *Antiparos*, une grotte où personne n'osoit entrer, y voulut descendre la veille de Noël. Je m'offris à l'y accompagner," &c. *L'Etat present de l'Archipel, de Mons. M.D.L. à Cologne*, 1678. *p.* 65. *Première Partie.*

The channel between the two islands is not more than a mile wide: but it is two leagues from the port of *Antiparos* to that of *Paros*. It was this distance which convinced *Tournefort* that *Antiparos* is the island called *Oliaros*, or *Olearos*, by the Antients. We returned to *Paros* highly gratified by our very interesting expedition, and carefully packed the specimens we had collected.

Oliaros.

Wednesday, October the *twenty-first.* This day we set out, upon mules, for the antient quarries of the famous *Parian* marble, which are situate about a league to the east of the town, upon the summit of a mountain, nearly corresponding in altitude with the situation of the Grotto of *Antiparos*. The son of our host, a young married man, accompanied us. We rode through several olive plantations in our ascent: the fruit of these trees was the sole topic of conversation with our worthy guide, who spoke of a ripe olive as the most delicious dainty which Heaven had vouchsafed to man upon earth; giving him greater strength, vigour, and agility, than any other kind of food. "Oh!" said he, smacking his lips, "how we feast at my father's, when olives first come into season." The mountain in which the quarries are situate, now called

Antient Quarries of *Parian* Marble.

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Marpessus.

Capresso, is believed[1] to have been the *Marpessus* mentioned by *Servius*[2] and by *Stephanus Byzantinus*[3]: there are two of those quarries. When we arrived at the first, we found, in the mouth of the quarry, heaps of fragments detached from the interior: they were tinged, by long exposure to the air, with a reddish ochreous hue; but, upon being broken, exhibited the glittering sparry fracture which often characterizes the remains of *Grecian* sculpture: and in this we instantly recognised the beautiful marble which is generally named, by way of distinction, the *Parian;* although the same kind of marble be also found in *Thasos*[4]; and it is remarkable that the inhabitants of *Thasos* were a *Parian* colony[5]. The marble of *Naxos* only differs from the *Thasian* and *Parian* in exhibiting a more advanced state of *crystallization*. The peculiar excellence of

(1) See *Tournefort (Voy. du Lev. tom.* I. *p.* 239. *Lyon*, 1717.) and the following authorities by him cited.

(2) "MARPESOS mons est *Pariæ* insulæ." *Servius in Æneid.* vi.

(3) ΜΑΡΠΕΣΣΑ ὄρος Πάρου ἀφ' οὗ οἱ λίθοι ἐξαίρονται. *Stephanus Byzantinus. L. Bat.* 1694.

(4) For this remark the author is indebted to Mr. *Hawkins*, the publication of whose *Travels in Greece* has long been anxiously expected, by all who know the industry of his researches and the superior accuracy of his observations.

(5) Ὑπὸ δὲ Παρίων ἐκτίσθη Θάσος. *Strabon. Geog. lib.* x. *p.* 711, *Oxon.* 1807.

the *Parian* is extolled by *Strabo*[6]; and it possesses some valuable qualities unknown even to the Antients, who spoke so highly in its praise[7]. These qualities are, that of hardening by exposure to atmospheric air (which, however, is common to all homogeneous limestone), and the consequent property of resisting decomposition through a series of ages,—and this, rather than the supposed preference given to the *Parian* marble by the Antients, may be considered as the cause of its prevalence among the remains of *Grecian* sculpture. That the *Parian* marble was highly and deservedly extolled by the *Romans*, has been already shewn: but in a very early period, when the Arts had attained their full splendour in the age of *Pericles*, the preference was given by the *Greeks*, not to the marble of *Paros*, but to that of *Mount Pentelicus*; because it was whiter; and also, perhaps, because it was found in the immediate vicinity of *Athens*. The *Parthenon* was built entirely of *Pentelican* marble. Many of the *Athenian* statues, and of the works carried on near to *Athens* during the administration of *Pericles*, (as, for

Cause of the Prevalence of *Parian* Marble in *Grecian* Sculpture.

(6) Ἐν δὲ τῇ Πάρῳ ἡ Παρία λίθος λεγομένη, ἀρίστη πρὸς τὴν μαρμαρογλυφίαν. Ibid.

(7) "PAROS, cum oppido, ab Delo XXXVIII mill. marmore nobilis; quam primò PACTIAM (*MS.* PLATEAM), postea MINOIDA vocârunt." *Plin. Nat. Hist. lib.* iv. *c.* 12. *L. Bat.* 1635. *tom.* I. *p.* 223.

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example, the *Temple of Ceres* at *Eleusis*,) were executed in the marble of *Pentelicus*. But the finest *Grecian* sculpture which has been preserved to the present time is generally of *Parian* marble. The *Medicéan Venus*, the *Belvidere Apollo*, the *Antinous*, and many other celebrated works, are of *Parian* marble; notwithstanding the preference which was so early bestowed upon the *Pentelican*: and this is easily explained. While the works executed in *Parian* marble retain, with all the delicate softness of wax, the mild lustre even of their original polish, those which were finished in *Pentelican* marble have been decomposed, and sometimes exhibit a surface as earthy and as rude as common limestone. This is principally owing to veins of extraneous substances which intersect the *Pentelican* quarries, and which appear more or less in all the works executed in this kind of marble. The fracture of *Pentelican* marble is sometimes splintery, and partakes of the foliated texture of the *schistus* which traverses it; consequently, it has a tendency to exfoliate, like *cipolino*, by spontaneous decomposition.

We descended into the quarry, whence not a single block of marble has been removed since the island fell into the hands of the *Turks*: and perhaps it was abandoned long before; as

might be conjectured from the ochreous colour by which all the exterior surface of the marble is now invested. We seemed, therefore, to view the grotto exactly in the state in which it had been left by the Antients: all the cavities, cut with the greatest nicety, shewed to us, by the sharpness of their edges, the number and the size of all the masses of *Parian* marble which had been removed for the sculptors of *Antient Greece*. If the stone had possessed the softness of potter's clay, and had been cut by wires, it could not have been separated with greater nicety, evenness, and economy. The most evident care was everywhere displayed that there should be no waste of this precious marble: the larger squares and parallelograms corresponded, as a mathematician would express it, by a series of *equimultiples* with the smaller, in such a manner that the remains of the entire vein of marble, by its dipping inclination, resembled the degrees or seats of a theatre. It was impossible to view such a source of materials which had exercised the genius of the best *Grecian* sculptors, without fancying that we could ascertain the different works for which the several masses had been removed. "Here," said we, "were slabs for *metopes* and *triglyphs;* there, were blocks for *altars* and *Doric capitals;* here was an *Apollo;*

Marvellous Skill of the Antients in working the Quarries.

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there, a *Venus;* that larger cavity may have supplied a mass for a *Laocoön;* from this place they perhaps removed a *soros;* the columns taken hence had evidently *divided shafts,* there being no cavity of sufficient length to admit the removal of *entire pillars.*" These and similar observations continually escaped us: but who shall explain the method used by the Antients in hewing, with such marvellous precision, and with such apparent ease, the interior of this quarry, so as neither to leave one casual fracture, nor anywhere to waste its produce? They had very little knowledge of machinery; but human labour was then of little value, and the most surprising works may always be referred to ages when this was easily obtained.

We quitted the larger quarry, and visited another somewhat less elevated. Here, as if the Antients had resolved to mark for posterity the scene of their labours, we observed an antient bas-relief upon the rock. It is the same which *Tournefort* describes[1]; although he erred in stating the subject of it. It is a more curious relic than is commonly supposed. The *French* have twice endeavoured to remove it, by sawing the marble behind; but perceiving that it would

Bas-relief.

(1) Voy. du *Lev.* tom. I. p. 239. *à Lyon,* 1717.

separate into two parts if they persisted, owing to a fissure in the stone, they had the good taste to abandon the undertaking. It represents, in three departments, a festival of *Silenus*, mistaken by *Tournefort* for *Bacchus*. The *demigod* is figured, in the upper part of it, as a corpulent drunkard, with ass's ears, accompanied by laughing satyrs and dancing-girls. A female figure is represented sitting, with a fox sleeping in her lap. A warrior is also introduced, wearing a *Phrygian* bonnet. There are twenty-nine figures; and below is this inscription:

ΑΔΑΜΑΣ
ΟΔΡΥΣΗΣ
ΝΥΜΦΑΙΣ

which may be thus rendered into *English*[2]; Explanation of the *Inscription*.

"ADAMAS ODRYSES TO THE NYMPHS."

(2) *Tournefort*, in his remarks upon this inscription, maintains, from *Diod. Sic. Biblioth. Hist. lib.* iii. and from the *Adversaria* of *Barthius*, that the word Νύμφαις applied to the *girls* of the island, rather than to those *female divinities* who were called *Nymphæ*: to which opinion the author, perhaps, too hastily assented, when, in the first edition, he rendered the word Νύμφαις, "To the lasses," or *betrothed maidens*. The words of *Barthius* are: "Græcis intermedia inter virginem et mulierem νύμφη, quod eleganter discas ex *Theocrito* sive *Moschum* mavis fine EUROPÆ:

'Η δὲ πάρος κούρη, Ζηνὸς γένετ' αὐτίκα νύμφη,
Καὶ Κρονίδη τέκνα τίκτε, καὶ αὐτίκα γίνετο μήτηρ."

Barthii Adversar. lib. xxvi. *cap.* 4. *Francof.* 1624.

But *Valckener* has the following observation upon the conclusion of the EUROPA:

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Chandler, in his Travels in *Greece*, describes the *Nymphæum* near *Vary* in *Attica;* and gives three inscriptions[1], one of which purports that "*Archidamus made the Cave for the Nymphs.*" In another inscription, found in the same *Cave of the Nymphs*, the latter part, whether designedly or not, is an *Iambic* trimeter[2]. In the *Corycian* Cave, the existence of which was discovered by the author in a subsequent part of these Travels, although he did not then visit the place[3], some of his friends found an inscription to *Pan and the Nymphs*[4]; therefore this kind of dedication was common in *Greece*. The marble in both these quarries was excavated by the light of lamps; and to this circumstance *Pliny* attributes one of its names, *Lychnites*[5]. The

Origin of the Work.

EUROPA: "Ultimus mihi carminis versus fuisse videtur: Ἡ δὲ πάρος κούρη, Ζηνὸς γένετ' αὐτίκα νύμφη· quique sequitur versus hujus poëmatis conditore indignus." ΜΟΣΧΟΥ ΕΙΔΥΛΛΙΟΝ β'. p. 353. *L. Bat.* 1781.

(1) See Inscript. Antiq. p. 76.

(2) Φραδαῖσι Νυμφῶν ἄνδρεον ἐξηργάσατο.

(3) See "*Tomb of Alexander*," *p.* 153. *Camb.* 1805.

(4) Πανινύμφαις. The *inscription* was discovered by Mr. (now Sir *William*) *Gell*. Mr. *Raikes* found also here a small *terra-cotta* vessel, elegantly formed, which the Antients had left, as a *vow*, in the cave.

(5) "Omnes autem candido marmore usi sunt è *Paro* insulâ, quem lapidem cœpere LYCHNITEN appellare, quoniam *ad lucernas* in cuniculis cæderetur." *Plin. Hist. Nat. lib.* XXXVI. *c.* 5. *tom.* III. *p.* 468. *L. Bat.* 1635.

same appellation occurs also in *Athenæus*[6]. With regard to the image of *Silenus*, in the bas-relief, it has never been observed that *Pliny* mentions it, as a natural curiosity, and one of the marvels of *Antient Greece*. The figure of *Silenus* was accidentally discovered, as a *lusus Naturæ*, in splitting the rock; and, of course, all the other parts of this piece of sculpture had been adjusted by *Odryses* to assist the representation, when he dedicated his work to the Nymphs. Such a method of heightening and of improving any casual effect of this kind has been very common in all countries, especially where the populace are to be deluded by some supposed prodigy: and thus the cause is explained why this singular piece of sculpture, so rudely executed, yet remains as a part of the natural rock; whence it would be an act of worse than *Gothic* barbarity to remove it. "A wonderful circumstance," says *Pliny*[7], "is related of the *Parian* quarries. The mass of entire stone being separated by the wedges of the workmen, there appeared within it AN EFFIGY OF SILENUS." In the existence of this *bas-relief*

Evidence it affords.

(6) Λίθος Αυχνίτης. *Athen. Deipn. lib.* v.

(7) "Sed in *Pariorum* mirabile proditur, glebâ lapidis unius cuneis dividentium solutâ, IMAGINEM SILENI intus extitisse." *Plin. Hist. Nat. lib.* XXXVI. *c.*5. *tom.* III. *p.*468. *L. Bat.* 1635.

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as an integral part of the natural rock, and in the allusion made to it by *Pliny*, we have sufficient proof that these were antient quarries[1]; consequently they are the properest places to resort to for the identical stone whose colour was considered as pleasing to the *Gods*[2], which was used by *Praxiteles*[3], and by other illustrious *Grecian* sculptors, and celebrated for its whiteness by *Pindar*[4] and by

(1) This curious *bas-relief*, together with the entrance to the quarry which contained it, are represented in the *Voyage Pittoresque* of Count *de Choiseul Gouffier*, (*Voyage Pittoresque de la Grèce, tome* I. *p.* 68. *Paris*, 1782.) but with more attention to the effect of a beautiful picture than to accuracy of design. The plates in this magnificent work are almost equal, in their style of composition, and in their execution, to the engravings of *Audran*, from paintings by *Le Brun;* and that to which allusion is now made is faithful in every thing, except in the detail of this piece of antient sculpture. A reference to the *French* work will, however, serve to shew its situation in the quarry, and render unnecessary any further attempt at delineation, where the manner of it must necessarily be so very inferior. The antiquity itself is the greatest curiosity in the island ; and perhaps, from the circumstance which *Pliny* has mentioned, it will excite the attention of travellers more than it has hitherto done.

(2) *Plato* de Leg. tom. II. lib. xii. p. 296.

(3) "*Praxitelem Paria vindicat arte lapis.*" *Propertius*, lib. iii. Eleg. vii. 16. Also, *Quinctilian*, lib. ii. 19. "*Praxiteles signum aliquod e molari lapide conatus est exsculpere, Parium marmor vellem rude:*" &c. See also a curious Treatise of *Blasius Caryophilus* (vulgò *Biagio Garafolo, Neapolitanus)*, entitled "*De Antiquis Marmoribus Opusculum,*" p. 10. *Utrecht*, 1743: and the numerous authors therein cited.

(4) Vid. *Nem.* Ode IV. p. 262. *Genev.* 1626.

Στάλαν θέμεν Παρίου
Λίθου λευκοτέραν.

Theocritus[5]. We collected several specimens: in breaking them, we observed the same whiteness and brilliant fracture which characterizes the marble of *Naxos*, but with a particular distinction before mentioned—the *Parian* marble being harder, having a closer grain, and a less foliated texture. Three different stages of *crystallization* may be observed, by comparing the three different kinds of marble, dug at *Carrara* in *Italy*, in *Paros*, and in *Naxos*; the *Carrara* marble being milk-white[6] and less crystalline than the *Parian*; and the *Parian* whiter[7] and less crystallized than the *Naxian*: lastly, as a completion of the process of crystallization, may be mentioned the

(5) *Theocritus* (Idyll. vi. 38.) compares the *whiteness of teeth* with *Parian* marble:

——τῶν δέ τ' ὀδόντων
Λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.

(6) *Pliny* mentions the superior whiteness of the *Carrara* marble, in comparing it with the *Parian*. The quarries of *Carrara* are the *Lunensian* of that author; *Luna* being the name of a city, and *Lunensis* that of a promontory near to the modern *Carrara*. "Multis postea candidioribus repertis, nuper etiam in *Lunensium* lapidicinis." *Plin. Hist. Nat. lib.* xxxvi. *c.* 5. *tom.* III. *p.* 468. *L. Bat.* 1635.

(7) Although the *Parian* were not the *whitest* marble known to the Antients, as appears by the preceding Note, yet its *whiteness* was one cause of its great celebrity. It is thus described in the *Itinerary* of *Antoninus:*

INSVLA PAROS
IN HAC LAPIS CANDIDISSIMVS NASCITVR
QVI DICITVR PARIVS.

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stalactites, or *alabaster*, of *Antiparos;* in which the same chemical constituents are perfectly crystallized; exhibiting the rhomboïdal fracture, and having the specific gravity of the *Iceland spar;* which, in all probability, is also a *stalactite.*

Theory of Crystallization.

These phænomena oppose striking facts to the *Plutonian* theory of the crystallization of *carbonated lime* by means of *heat* and *pressure:* not that the author wishes to maintain any argument against the possibility of crystallization by means of heat, because all that seems necessary for crystallization is a *separation of particles*, and *a subsequent retreat.* Whether this separation be effected by *solution*, or by *fusion* (which is only another name for solution); and whether the retreating body be an *aqueous fluid* or *the fluid matter of heat*; a regularity of structure may equally become the result: basaltic forms have been recognised in the bottom of a furnace[1], as well as upon the borders of a lake[2]. The facts now adduced are opposed, it is true, to the *Plutonian* theory; because they prove the

(1) A specimen exhibiting a basaltic configuration, as found in the bottom of an iron furnace, is preserved in the Royal Collection at *Stockholm.*

(2) Witness the lakes in the South of *Sweden;* the Lake of *Bolsenna* in *Italy;* the Lake of *Gennesareth* in the *Holy Land;* &c. &c.

crystallization of *carbonated lime* by AN AQUEOUS PROCESS: but they affect this theory only as a system which generalizes too much from partial appearances, in explaining the formation of mineral bodies.



First Sight of Athens.

CHAP. III.

PAROS TO ATHENS.

Voyage to Syros—*Affecting Interview*—Syra—*Plants*—*Remains of Antient Customs*—*Gems and Medals*—*State of the Island*—*Voyage to* Gyarus—*Hydriots*—*Wretched Condition of* Jura—*Voyage to* Zïa—Carthæa—*Ravages committed by the* Russians—*Ruins of* Ioulis—*Medals*—*Hospitality of the Modern* Greeks—*Antient Dances*—*Produce of* Zïa—*Minerals*—*The Author sails for* Athens—*View near the mouth of the* Sinus Saronicus—Sunium—*Temple of* Minerva Sunias—*Anecdote of a Naval Officer*—Patrocleïa—*Other Islands in the* Saronic *Gulph*—Calaurea—Albanians—*Elimbŏ*—*First Sight of* Athens—

Athens — Zoster *Promontory* — *Doubtful Story of* Minerva's *Statue* — *Arrival at the* Piræeus — *Approach to* Athens.

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FROM the quarries of MARPESSUS we descended again to *Parechia;* and the next day, the wind being favourable, although somewhat boisterous, we embarked, and set sail for SYROS, now called *Syra.* Our Captain would have steered for DELOS: but this island, since the visit paid to it by the *Russians,* has been stripped of all its valuable antiquities; besides this, the gale we had encountered between *Patmos* and *Naxos* had somewhat intimidated us; and as our crazy old *caïque* was not sea-worthy, we resolved to run for the most *western* port in our course towards the *Sinus Saronicus,* now called the *Gulph of Engia,* from a modern name of the Island of ÆGINA. We saw the *Delian* Isles, as we passed with a rapidity known only to the *swallows*[1] of the *Archipelago,* and entered the harbour of *Syra* in the morning of *October* the *twenty-second.* Our faithful *Greek* servant, who had travelled with us as our interpreter ever since we left

Voyage to *Syros.*

(1) This is one of the names given to the boats used for navigating the *Archipelago.*

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Petersburg, burst into tears at the sight of a small chapel constructed upon a rock in the port, which he had himself assisted in building some years before. He described it as the *votive* offering of a party of young *Greeks* to their patron Saint: but his feelings experienced a severer trial when we landed; for in the person of an old man, established as a wine-seller upon the quay, he recognised his own father, of whose fortunes and situation he had long been ignorant. The islanders bore a part in the joy of this meeting; and their national hospitality was, in consequence, redoubled. All the young people came to express their congratulations, and a party began the *Roméca*[1]. *Antonio* hastened again on board for his *balalaika*[2], and, joining the festive throng, gave himself up entirely to singing and dancing for the remainder of the day and night. Towards evening, we

Affecting Interview.

(1) The *Roméca*, the most popular of all the dances of the *Modern Greeks*, is faithfully and beautifully represented in the *Voyage Pittoresque de la Grèce* of Count *De Choiseul Gouffier*, from a drawing by *J. B. Hilair*, engraved by *Martini*. See Plate facing *p.* 68. *vol.* I. of that work, *Paris*, 1782. "The passion of the *Greeks* for dancing," (says Mons. *De Guys*, *vol.* I. *p.* 208. *Lond.* 1781,) "is common to both sexes; who neglect every other consideration, when they have an opportunity of indulging that passion."

(2) The antient guitar of *Scythia* and *Tahtary*. *See Part* I. *of these Travels*, *Plate facing p.* 244. *Second edit. Quarto*. *Broxbourn*, 1811; exhibiting its use among the *Calmuck* tribes.

saw him in the midst of a very numerous choir, inviting us to taste of the wine with which his father was making libations to all comers. CHAP. III.

The town of *Syra* is built upon the summit of a lofty hill, so remarkable for its conical form that it may be compared to a vast sugar-loaf covered with houses. At the base of this cone is the quay, where there are several ware-houses for supplying vessels with the produce of the island, which is principally wine. There are some ruins near the port; and many antient marbles are said to remain buried behind the magazines. We met the *English* Consul soon after we landed, and accompanied him to his house in the town; where we were regaled with an excellent conserve, highly esteemed by the *Greeks*, made of the *apples* (as they are called) of a species of *Sage*, the *Salvia pomifera*: these apples are produced in the same manner as galls upon the oak, and they are owing to punctures made by a species of *Cynips* in the branches of the plant. The common *Sage* of the Island of *Crete* has the same excrescences; which are there carried to market under the name of *Sage-apples*[3]. This conserve is said to *Syra.*

(3 *Tournef.* Voy. du *Lev.* tom. I. p. 93. *Lyon*, 1717.

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possess the healing and salutary quality of *Sage* in general: we perceived in it an agreeable astringent, and somewhat bitter flavour; but as almost any vegetable may be used for conserves, and the savour is often owing to other ingredients, very little of this taste might be owing to the *Sage*. The plant itself thrives abundantly upon this island, growing to the size of a small shrub. *Sage* leaves are collected annually by the *Greeks*, and dried, to be used medicinally, as an infusion: they are very particular in the time and manner of collecting these leaves; they are gathered on the first of *May*, before sun-rise. The flavour and smell of the *Grecian Sage* is much more powerful than in the *Salvia officinalis*, so common in the *English* gardens. We sometimes drank an infusion of the leaves, instead of tea: it had the effect of exciting a profuse perspiration, and perhaps may be useful in those dangerous obstructions to which perspiration is liable in an *Eastern* climate; but it produces languor, and even faintness, if it be used to excess. In mentioning

Plants.

the plants of *Syra*, there is one of so much beauty and rarity, that it ought not to pass without especial notice: it is called the *Tree Pink*, DIANTHUS ARBOREUS, and pre-eminently merits its lofty name of ΔΙΟΣ ΑΝΘΟΣ. It grows

also in *Seriphos:* but *Syra* is the only place in all *Greece* whence we were able to obtain specimens; and we did not find these ourselves upon the island [1]. Perhaps the season was too far advanced to observe this beautiful ornament of the *Grecian* Isles; for we were unable to find many other rarities which have been described as natives of *Syra,* although we remained two days in search of them, particularly the plant which produces the *Persian Manna,* mentioned by *Tournefort*[2], *Hedysarum Alhagi.* The *Dianthus arboreus,* both in *Syra* and in *Seriphos*[3], sprouts out of the crevices of the most rugged and otherwise barren rocks. It was raised from seed in the Royal Garden at *Paris,* in the time of *Tournefort;* "where," says this author[4], "it has sustained no change by its altered situation, but maintains the honours of *Greece*

(1) We were indebted for them to the kindness of Mr. *Dodwell,* who visited *Syra,* in company with Sir *William Gell.* The former has since distinguished himself by his indefatigable researches in *Greece,* particularly by the attention he has bestowed upon the antient sepulchres of the country.

(2) *Tournefort, Voyage du Levant, tom.* II. *p.* 4. *Lyon,* 1717. It is the *Alhagi Maurorum* of *Rauwolf.* Sir *George Wheler* found it in *Tenos.* Manna is found on this plant, in *Mesopotamia,* and in other *Eastern* countries. (*See Russel's Aleppo.*) It grows plentifully near *Tauris.*

(3) *Tournef.* ibid.. tom. I. p. 219.

(4) Ibid.

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amidst an infinite number of rare plants from the same country." No traveller has yet added this very uncommon species of *Dianthus* to the *botanic* gardens of our island.

There is no other town or village upon the island excepting this, which so singularly covers the sugar-loaf hill above the quay; and the number of inhabitants does not exceed four thousand, almost all of whom profess the *Catholic* religion: yet there is no part of the *Archipelago* where the traveller will find the antient customs of *Greece* more purely preserved. *Syros* was the original name of the town, as well as of the island. Some traces of its ruins still exist near the port. The modern town of *Syra* probably occupies the site of the antient *Acropolis*. The island has always been renowned for the advantages it enjoys, in the excellence of its port, in its salubrity, and its fertility. It is on this account extolled by *Homer*[1]. It produces *wine, figs, cotton, barley,* and also *wheat,* although not so plentifully as *barley*. We saw an abundance of *poultry,* and a very fine breed of *pigs;* but the streets of the town are as dirty and as narrow as they probably were in the days of *Homer*. If

Remains of antient Customs.

(1) Εὔβοτος, εὐμηλος, οἰνοπληθὴς, πολύπυρος. *Odyss.* O. v. 405.

the antient *Persians* have been characteristically described as the worshippers of *fire*, the inhabitants of *Syra*, both antient and modern, may be considered as the worshippers of *water*. The old fountain, at which the nymphs of the island assembled in the earliest ages, exists in its original state; the same rendezvous as it was formerly, whether of love and gallantry, or of gossiping and tale-telling. It is near to the town, and the most limped water gushes continually from the solid rock. It is regarded by the inhabitants with a degree of religious veneration; and they preserve a tradition that the pilgrims of old time, in their way to *Delos*, resorted hither for purification. We visited the spot in search of an *Inscription* mentioned by *Tournefort*[2], but we could not find it: we saw, however, a pleasing procession, formed by the young women of the island, coming with songs, and carrying their pitchers of water on their heads, from this fountain. Here they are met by their lovers, who relieve them from their burdens, and bear a part in the general chorus. It is also the scene of their dances, and therefore the favourite rendezvous of the youth of both sexes. The *Eleusinian* women practised a

(2) *Tournef.* Voy. du *Lev.* tom. II. p. 4. *Lyon*, 1717.

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dance about a *well* which was called *Callichorus*, and their dance was also accompanied by songs in honour of *Ceres*. These "*Songs of the Well*" are still sung in other parts of *Greece* as well as in SYRA. *De Guys* mentions them. He says that he has seen the young women in *Prince's Island*, assembled in the evening at a public *well*, suddenly strike up a dance, while others sung in concert to them[1]. The Antient Poets composed verses which were sung by the people while they drew the water, and were expressly denominated "*Songs of the Well.*" ARISTOTLE, as cited by *Winkelmann*, says the public *wells* serve as so many cements to society, uniting the people in bands of friendship by the social intercourse of dancing so frequently together around them[2]. This may serve to explain the cause of the variety of beautiful lamps, pitchers, and other vessels of *terra cotta*, which have been found at the bottom of *wells* in different parts of *Greece*; as well as to direct the attention of travellers towards the cleansing of dry *wells*, who are desirous of procuring those valuable antiquities. Among other antient customs still existing in SYRA, the cere-

(1) Letters on *Greece*, vol. I. p. 220. *Lond.* 1781.
(2) Ibid.

monies of the vintage are particularly conspicuous. Before sun-rise, a number of young women are seen coming towards the town, covered with the branches and leaves of the vine; when they are met or accompanied by their lovers, singing loud songs, and joining in a circular dance. This is evidently the *orbicular choir*[3] who sung the *Dithyrambi*, and danced that species of song in praise of *Bacchus*. Thus do the present inhabitants of these islands exhibit a faithful portraiture of the manners and customs of their progenitors: the ceremonies of Antient *Greece* have not been swept away by the revolutions of the country: even the representations of the theatre, the favourite exhibitions of the *Attic* drama, are yet beheld, as they existed among the people before they were removed from the scenes of common life to become the ornaments of the *Grecian* stage.

Gems and Medals.

Some very fine *gems* and *medals* were shewn to us by a native of *Syra*: but the price he demanded for them exceeded all moderation. One of the *gems* was of high antiquity. It was an *intaglio* of red *jasper;* the subject, *Pegasus,*

(3) Ἐγκύκλιος χόρος. See *De Guys*, vol. I. p. 218; and the authors by him cited.

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with wings inflected towards the head, in the most antient style of the art; a *boar* was also introduced, with the singular representation as as of a *battering ram* projecting from its breast. Among the *medals* there were two of silver, in good preservation. The first was of *Chios:* it exhibited, in front, a *winged sphinx*; and for reverse, the *diota*, with this legend, ΑΡΓΕΙΟΣ·ΧΙΟΣ. The other was very small, but of extraordinary beauty; probably it was of *Clazomenæ* in *Ionia*, and possibly of *Citium* in *Cyprus*[1]. The head of a youthful *Deity* appeared in front, in very high relief; and the reverse, equally prominent, exhibited the image of a *ram* couched. Among all the subjects represented upon *Grecian* medals, nothing is more rare than the figure of this very common quadruped. Almost every other sacred animal may be observed: but the *sheep*, so often the object of sacrifice, not only seldom occurs, but when it has been found upon an antient medal, it is always upon one of the highest antiquity, destitute of any legend, and which generally classes, in *numismatic* collections, among coins of uncertain or of unknown origin. The cause of this has not been explained.

(1) See the *Vignette* to Chap. II. Vol. IV. of the 8vo. edition of these Travels.

The *minerals* of *Syra* are rather remarkable, considering the prevalence of *limestone* among the *Grecian* Isles. We found fragments of *green steatites* and *schistus* containing *garnet*. The mercury in *Fahrenheit's* thermometer stood at 75° at noon, on the first day after our arrival, and at 78° upon the second; which is the average temperature of the city of *Naples*, during the summer months, situate above three degrees nearer to the pole: and as the climates both of *Italy* and *Greece* are very regular, this autumnal temperature in *Syra* is about commensurate to the difference of latitude. There is not a *Turk* to be found upon the island: its inhabitants are all *Greeks;* and as they profess the *Catholic* religion, it might have afforded a comfortable asylum for many of those expatriated *Frenchmen* who were driven by the calamities of their country all over the *Levant;* some of whom we had seen in places of residence less suited to their circumstances, and where they were exposed to inconveniences which they would not have encountered in this healthy and wealthy island.

State of the Island.

Saturday, October the *twenty-fourth*, a light wind tempted us to weigh anchor at three A. M. intending to sail for CEOS, now called *Zia*. After we left the port, we were becalmed: but

Voyage to *Gyarus*.

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about *eight*, we found ourselves to be near to the Island of TENOS; and at nine, the wind coming aft, we bore away for GYARUS, now called *Jura*. After we had doubled the northern point of *Syra*, we saw the Promontory of EUBŒA, called *Carpharée;* also ANDROS, *Jura*, and *Zia*. *Jura* is only twelve geographical miles from the nearest point of *Syra;* it is now almost uninhabited; but we were curious to visit a spot alluded to by *Juvenal*[1] as a place of banishment for *Roman* criminals: and soon afterwards we landed. The Master of our *caïque* wished to sail between some rocks into the harbour; and for this purpose desired us to ascend the heights, and point out a passage for the vessel. When we had done this, we clearly discerned the rocks below the surface, and were much amazed at the very great depth in the water which our situation enabled us to view. Being within hearing of the crew, we called to them, and gave them instructions how to steer; by which means the *caïque* was conducted through a gorge where none but *Greek* sailors would think of venturing. While we were in this situation, looking down upon the vessel and the harbour, there came suddenly

(1) "Aude aliquid brevibus *Gyaris* et carcere dignum." *Juv. Sat.*

Hydriots,

round the *northern* point of the island a long narrow open boat, like a dart, filled with mariners, believed by our sailors to be *Hydriots*, to the number of thirty or forty, all plying their oars; who presently landed, removed from the rocks some spars which they had previously left there, and, pushing out again to sea, disappeared with the same surprising velocity with which they had arrived. We saw their little bean-cod, as it were instantaneously, reduced to a speck upon the waves: and while we were admiring the dauntless intrepidity with which these men, in a bark that could be compared only to a long canoe, ventured to cross such a dangerous sea, our Captain arrived; who said we might thank our good stars that they did not plunder our vessel of every thing she contained. He added, that there was not a part of the *Archipelago* which the *Hydriots* would not traverse in such a boat, venturing in all weather, and braving the most tempestuous seas: and the only reason he could give for their not having attacked our *caïque* was, that he believed they did not see it; for it had not cleared the passage of the rocks before they left the harbour. We remained in the Bay of *Jura* during the rest of this day, and the following night. The few inhabitants of this desolate spot,

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believing us to be pirates, were afraid to approach; so that although we saw a few traces, as of human beings, upon the island, not one of them appeared. We collected a few *plants* and *minerals*. The mountain around the bay, and especially that part of it which extends in the same line of direction as *Syra*, consists of *schistus*, containing masses of *quartz*, exhibiting a beautiful contrast of colour. We found some *quartz* crystallized, and also crystals of *carbonated lime*. *Tournefort* describes *Jura* as the most barren and disagreeable spot in the *Archipelago*, and says its *plants* are all of them common. It is not more than four leagues in circumference. In the time of *Strabo*, and indeed in all ages, its poverty and wretchedness were proverbial; and, while a less contemned spot hardly obtains from that author any other notice than the introduction of its name, GYARUS, from the supremacy of its indigence, occupies a more considerable portion of his regard[1]. A mean and miserable village, inhabited solely by fishermen, was the only settlement at that time upon its barren rocks: he mentions their embassy to *Augustus*, who was at *Corinth*, after the battle of *Actium*, praying a

Wretched condition of *Jura*.

(1) Vid. *Strab.* Geog. lib. x. p. 708. *Oxon.* 1807.

diminution of their annual tribute, which they were unable to pay; and he cites the antient poet *Aratus*, to shew how long the poverty of the island had been its only distinction[2]. *Tournefort* has countenanced the story related by *Pliny*[3] of the expulsion of its inhabitants by *rats*, or by *field-mice*; affirming that he saw some large animals of this kind, which were probably of the antient race[4]. Instead of the *field-mice*, we saw plenty of *sheep* and *goats* belonging to the people of *Syra*; yet the existence of the animals mentioned by *Pliny* is attested by many authors, some of whom pretend that, driven by hunger, the *mice* have been constrained to gnaw *the iron ore taken from the mines*[5]; a most

(2) " Δηλοῖ δὲ τὰς ἀπορίας αὐτῶν καὶ Ἄρατος ἐν τοῖς κατὰ λεπτὸν,

Ὦ Λητοῖ, σὺ μέντις μὲν σιδηρείη Φολεγάνδρῳ
Δειλὴ, ἢ Γύαρον παρελεύσαι αὐτίχ' ὁμοίην.

" Paupertatem eorum etiam Aratus sic innuit in minutis:

Te Latona tenet, puto, ferrea nunc Pholegandrus,
Aut Gyaron nihilo meliorem fortè subisti."

Strabon. Geog. lib. x. *p.* 709. *Oxon.* 1807.

(3) Vid. *Plin.* Hist. Nat. lib. viii. c. 29. *De Civitat. et Gent. à minutis animalibus deletæ.* " Ex Gyaro Cycladum insulâ incolas à muribus fugatos," &c.

(4) " Nous n'y vîmes que de gros mulots, peut-être de la race de ceux qui obligerent les habitans de l'isle de l'abandoner, comme Pline le rapporte." *Tournef. Voy. du Lev. tom.* II. *p.* 30. *Lyon*, 1717.

(5) See the Authors as cited by *Tournefort*: *Antigon. Carist. Narrat. Mirab. cap.* 12. *Arist. lib. de Mirab. Ausc.* *Ælian. Hist. Anim. lib.* V. *cap.* 14. *Steph. Byzant.* &c.

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improbable story: but we perhaps learn from it the reason why exiles were sent hither by the *Romans;* the labour of *mining* having been antiently, as it is now in many countries, a punishment allotted to state criminals: however, we perceived no traces either of the *mineral* thus alluded to, or of the works carried on for its excavation.

Voyage to *Zia.*

We left *Jura* for ZïA, *October* the *twenty-fifth,* the weather being calm. As we drew near to ZïA, there sprung a fresh breeze, and our sailors endeavoured to steer the *caïque* into what they believed to be the harbour of the island, at its *northern* extremity. Fortunately, we had a small compass, and a copy of *Tournefort*'s travels, the accuracy of whose maps we had before proved; and, finding that neither our Captain nor any one of the *Casiot* crew knew any thing of the coast, the author undertook to pilot the vessel into a harbour which he had never seen, and actually by the aid of charts which have neither soundings nor bearings[1]. As soon as we had doubled the *northern* point of the island, the wind freshened apace; but it came entirely aft, with a heavy sea, which drove

(1) See *Tournef.* Voy. du *Lev.* tom. II. pp. 14, 21. *Lyon,* 1717.

us before it with great rapidity down the channel between *Zïa* and the island lying off CAPE SUNIUM, antiently called HELENA, and now *Macronisi*. Presently, the mouth of the port which is on the western side of *Zïa*, opposite to *Helena*, began to appear: but we stood on, so as to clear any rocks which might be on its northern side, and to have a full view of the entrance, which is between the *West-North-West*, and *West;* and then we luffed, and stood towards it. In this manner we entered the port, about noon, in perfect safety; and found there a *Ragusan* ship at anchor. It is a very large and commodious haven, fit for ships of any burden, and even for the largest fleets. It extends, in an elliptical form, from the *north* towards the *south:* the best anchorage is upon the *southern* side, but small vessels may anchor anywhere. The great article of commerce belonging to the island, now exported from this harbour, consists of the acorns of the *Velani* Oak[2], *Quercus Ægilops*, used for dyeing. A kind

(2) *Tournefort* describes this beautiful species of *oak* as growing to the size of our common oak, the *Quercus Robur*. We never observed the *Quercus Ægilops* but as a shrub; however, the accuracy of such a writer as *Tournefort* is by no means to be disputed, upon a point that he was so peculiarly qualified to determine. The *Velani* acorns which we brought to the *Botanic* Garden at *Cambridge*, although collected with the utmost care, did not produce a single plant.

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of cloak made of goat's hair, which is sold in the port, is said by *Tournefort* to be manufactured in *Zïa*: but in this he was mistaken; for those cloaks are brought to *Zïa* from the Isle of *Joura*, pronounced *Zoura*, near *Salonica*. There has been a great defalcation in the sale of the *Velani* acorns: formerly they sold for forty pounds sterling the *quintal;* and when we arrived, the dealers in this article were glad to get fifteen pounds sterling for the same quantity. The produce of the island in these acorns alone amounts annually to fifteen thousand *quintals*.

It being *Sunday*, we found nobody at the quay, and therefore set off for the town, and the only one upon the island; it is at the distance of three miles from the harbour: we passed through a valley towards it, and afterwards ascended to the hill on which it stands.

Carthæa.

It is built upon the site of the antient *Carthæa*, after the manner of the town of *Syra*, but in the form of a theatre, and upon a much higher mountain; the houses being erected in terraces one above another, so that the roofs of a range of dwellings below serve as a street to another range above. Those streets, as at *Syra*, are beyond description filthy. Such a singular

manner of building gives to the place a very novel and extraordinary appearance. The citadel is upon the left, to a person entering by the narrow pass that leads to the town; and here, says *Tournefort*[1], sixty *Turks*, armed only with two muskets, defended themselves against the whole *Venetian* army. The ravages committed by the *Russians*, when their fleet visited this island during the reign of *Catherine the Second*, were even yet the subject of conversation. The inhabitants told us that their houses were entirely stripped by them. The specious promises which they held out to the people of *Greece* are now seen in their true light by that people, and they will not again become the dupes of any *Scythian* treaty. *Sonnini* says they had rendered the very name of *Liberty* so odious at *Paros*, that the inhabitants would hear no proposals for their deliverance from the power of the *Turks*; they preferred *Turkish despotism* to *Russian emancipation*. "Armed," says he[2], "in appearance for the purpose of restoring to the *Greeks* their antient liberty, they (*the Russians*) became their scourge." Surely the examples of national perfidy they have afforded

Ravages committed by the *Russians*.

(1) Voy. du *Lev.* tom. II. p. 15.

(2) Travels in *Greece* and *Turkey*, p. 454. *Lond.* 1801.

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will not be lost upon the Cabinets of *Europe*. It was not the property of the natives alone which suffered upon this occasion: the *Russians* removed or destroyed the most valuable antiquities; which could not have been more effectually sacrificed if they had perished, with the plunder of the *Parthenon*, among the rocks of *Cythera*[1]. The Fine Arts, which always deprecate their coming as they would another invasion of *Alaric*, will remember with regret the days they passed in the *Archipelago*: and when truth prevails over the interests of political intrigue and the prejudices of party zeal, it will be seen that an author has not erred who thus described them[1]: RVSSI INTER CHRISTIANOS BARBAPΩTATOI.

The male population of *Zïa* amounts to three thousand persons. Each house pays a tax of ten, twelve, or fifteen piastres, annually. We called upon the *English* Consul, who promised to send mules for us to the marine, if we would come the next day and dine with him; to which we consented. He informed us of a

(1) The memorable fate which attended the spoils of the finest temple *Greece* ever saw, in *Cerigo* Bay, A. D. 1802.

(2) Vid. *Johannis Lomeieri* Lib. de Bibliothecis, cap. xi. p. 358. *Ultraject.* 1680.

circumstance before alluded to, but of which we had never till then heard; namely, that the famous *Oxford Marble*, generally believed to have been found in *Paros*, was, in reality, discovered among the Ruins of IOULIS, in the Isle of *Zïa*, at four hours distance from the town; and he appealed to some of the inhabitants, well acquainted with the circumstance, for the truth of the fact. Those ruins are little known: *Tournefort* has briefly noticed them; but it remains for some future traveller to make us better acquainted with the remains of a city not only renowned as the birth-place of many celebrated men[3], of *Simonides*[4], of *Bacchylides*, of *Erasistratus*[5], and of *Ariston*[6], but particularly

Ruins of IOULIS.

(3) Ἐκ δὲ τῆς Ἰουλίδος ἦν, τε Σιμωνίδης ἦν ὁ μελοποιὸς, καὶ βακχυλίδης ἀδελφιδοῦς ἐκείνου. καὶ μετὰ ταῦτα Ἐρασίστρατος ὁ ἰατρὸς, καὶ τῶν ἐκ τοῦ περιπάτου φιλοσόφων Ἀρίστων, ὁ τοῦ βορυσθενίτου βίωνος ζηλωτής. *Strab.* Geog. lib. x. p. 710. *Oxon.* 1807.

(4) The antient name of *Zia*, ΚΕΟΣ, called ΚΙΑ by *Ptolemy*, was sometimes abbreviated, and written ΚΟΣ; and, owing to this circumstance, the country of the Poet SIMONIDES has sometimes been confounded with that of HIPPOCRATES. *Stephanus Byzantinus* uses the word ΚΟΣ to signify ΚΕΟΣ, in speaking of the city *Ioulis*. Ἰουλὶς πόλις ἐν Κῷ. (*Vid. Steph. Byzant. Geog. L. Bat.* 1694.) Among the *Romans*, it was also usual to abbreviate *Céos* by writing *Cós*. PLINY says the island had been called *Ceos*, and in his time *Cea*.

(5) The famous physician who discovered, by the motion of the pulse, the love which *Antiochus* had conceived for his mother-in-law, *Stratonice*. He was the grandson of *Aristotle*.

(6) There were two philosophers of this name: the first mentioned by

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entitled to a careful examination, from the circumstance of the discovery there made of this important chronicle, so long believed to owe its origin to *Paros*. A place which has been hitherto little regarded, as lying remote from common observation, where the soil has never been turned, nor hardly a stone removed from the situation in which it was left when the city was abandoned by its inhabitants, may well repay the labour and the expense necessary for this purpose. The season was far advanced at the time of our visit, and our eagerness to get to *Athens* so paramount to every other consideration, that we did not choose to delay our voyage thither, by making a visit to these ruins; which we have ever since regretted. Some notion may be formed of their magnitude, and the degree of consideration in which they were held by *Tournefort*, from the manner in which he introduces his account of them, after describing the remains of *Carthæa*[1]: and with regard to the valuable chronicle which the present inhabitants of *Zia* maintain to have been

by *Strabo* as a native of CEOS, was a *Peripatetic:* the second was a *Stoic*, and a native of CHIOS: they have been confounded together, and it has been proposed to read Ἀρίστων Κεῖος for Χῖος.

(1) "POUR VOIR QUELQUE CHOSE DE PLUS SUPERBE, il faut prendre la route du sud sud-est," &c. *Voy. du Lev. tom.* II. *p.* 15.

found at IOULIS, there is something like an internal evidence of the fact in the remarkable records preserved upon the marble itself; not only with regard to *Simonides* the poet, who was a native of the city, but also of his descendant *Simonides son of Leoprepis*, who explained at *Athens* the principles of a Μνημονικὸν, or scheme for *artificial memory*, of which he was the inventor. The antient road from IOULIS to *Carthæa*, the finest thing of the kind, says *Tournefort*[2], which perhaps can be found in all *Greece*, yet exists. He traced it for three miles in extent, flanking the sides of the hills, and sustained by a strong wall, of which the coping consisted of immense blocks of a greyish stone, having the property of splitting like the slate used in the *Grecian* Isles for covering houses and chapels. The remains of IOULIS are now called ΠΟΛΙΣ by the inhabitants of *Zïa*. They cover the top of a promontory, to the *south-south-east* of the present town; the base of which is washed by the sea, although it were a league distant from it in the time of *Strabo*. The ruins of the *Acropolis* are upon the point of the Cape; and somewhat farther from the shore the temple is conspicuous, in the magnifi-

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(2) Voy. du *Lev.* tom. II. p. 16. *Lyon*, 1717.

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cence of its remains: those of the city extend from the hill quite into a valley which is watered by the streams of a fountain whence IOULIS received its name. "Never," observes the author now cited[1], "have I seen such masses of marble employed in architecture, as those used for constructing the walls of this city; some of the blocks are more than twelve feet in length." The *British* Consul told us, that the head of the fine *Torso* represented in *Tournefort*'s travels was carried away by an *Englishman*. *Strabo* relates, that there were once four cities upon this island, *Pœeëssa, Carthæa, Caressus,* and *Ioulis;* but that in his time the inhabitants of *Pœeëssa* had settled in *Carthæa,* and those of *Caressus* in IOULIS. He has preserved from *Menander* an antient and memorable law of the inhabitants of this island[2]: "LET HIM WHO CANNOT LEAD AN HONOUR-

(1) *Tournefort* found the remains of an *inscription* upon a broken marble in a *Greek* chapel among the ruins, containing the word ΙΟΥΛΙΔΑ.

(2) Ὁ μὴ δυνάμενος ζῆν καλῶς, οὐ ζῇ καλῶς. Thus rendered by XYLANDER, "*Qui non potest vivere benè, non malè moritur:*" perhaps alluding to an antient custom in *Zia*, of putting to death aged and infirm persons. The Editor of the *Oxford Strabo* has disputed this interpretation; and says the sense should be, "*Qui non benè vitam agere potest, non malè vitam agat.*" Vid. Annot. in *Strabon.* Geog. lib. x. p. 710. *Oxon.* 1807. Not. 12.—The same law is in *Ælian,* lib. iii. cap. 37.

ABLE, NOT LEAD A DISHONOURABLE LIFE." CHAP. III.

Ptolemy mentions three cities, instead of four; *Caressus, Ioulis,* and *Carthæa*[3]. From the ruins of the last of these has originated the present town of *Zïa,* the only one in the whole island: those ruins may be traced in the valley, the whole way from the harbour to the citadel[4]. The name of this city—written KAPΘAIA by *Strabo* and by *Ptolemy,* and consequently *Carthæa* by *Latin* writers—appears upon its medals, KAPΘA, which is probably an abbreviation. We were fortunate in procuring several: but they were all of bronze; nor have we ever seen or heard of a silver medal either of *Ioulis* or of *Carthæa.* Those of the latter city exhibited in front a *laurelled bust;* and for reverse, the fore quarters either of a *fawn* or of a *dog;* in some instances with a *bee* below, and a *semicircle of diverging rays* above the head of the animal. Their legends were either K, simply, or KAPΘHA; but in no instance KAPΘAIA. The *bee* evidently refers to *Ioulis,* of which city this was the symbol; as appears by some bronze medals

Medals,

(3) Κία νῆσος ἐν ᾗ πόλεις τρεῖς, Κάρησσος, Ἰουλὶς, Καρθαία. *Ptolem.* Geog. lib. iii. cap. 15. *Amst.* 1618.

(4) *Tournefort* speaks of an inscription of forty-one lines in the Chapel of *St. Peter;* but it was much effaced, and almost illegible.

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in the *French* Collection, on which the *bee* appears, with the legend IOYΛI. Possibly, therefore, *Ioulis* was leagued with *Carthæa*, or had become tributary to it, when some of the medals were struck which we brought from the island.

Hospitality of the *Modern Greeks.*

An amusing adventure befel us the next day, in our search for *medals*. We have before had occasion to allude to the hospitality of the *Greeks*, to their love of festivity, and to the sort of sensation excited by the arrival of strangers among them; but perhaps the following anecdote may exhibit their national characteristics in a more striking manner than has been hitherto done. The Consul having sent his mules to the harbour, we went to visit him, as we had promised to do, and despatched messengers about the town in search of *medals* and *gems*. Towards the evening, as we were preparing to take leave of our host, a little girl arrived; who said, if we would follow her, she would conduct us to a house where several *antiquities* would be offered to us for sale. Being conducted towards the spot, we were surprised to meet a young lady, very splendidly dressed, who offered to us some *medals*, and said, if we would accompany her, she would take us to a house

where the owner kept a collection of such rarities. Presently we met a second female, nearly of the same age, and similarly habited; who addressed the first, laughing, and then literally seized one of us by the arm, bidding her companion secure the other: and in this manner we were hurried into a crowded assembly, where many of the inhabitants had been collected for a regular ball. The dancing instantly began; and being welcomed with loud cheers into the midst of the party, there was no alternative but to give up all thoughts, for the rest of the evening, of returning to our *caïque*, and contribute to the hilarity of those by whom we had been thus hospitably inveigled. Our conductors proved to be the two daughters of the Ἰδιοπρόξενος, who thus honourably entertained, after the manner of his forefathers, two private strangers, whom he was never likely to see again, and from whom he could reap no possible advantage. Every species of *Greek* dance was exhibited for the amusement of his guests; from the bounding Μονόχορος or *hornpipe*, and the Δίχορος or *rigadoon*[1], to the more stately measures of the *orbicular brawl*[2], and the

Antient Dances.

(1) See *De Guy*'s Letters on *Greece*, vol. I. p. 149. *Lond.* 1781.

(2) See p. 155 of this volume.

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"*threadle-my-needle*" of the modern *Roméka*[1]. The whole night passed in one interrupted scene of the most joyous vivacity. To us it seemed to exhibit a moving picture of other times; for in the dances we actually beheld the choirs of the Antient *Greeks*, as originally they were led around the altars of *Delos*, or amidst the rocks of *Delphi*, or by the waters of *Helicon*, or along the banks of the *Eurotas*[2]. When morning dawned, we retired; but we left them still dancing; and we heard their reiterated songs as we descended through the valley towards the shore.

Produce of *Zia*.

The fertility of *Zia* has been mentioned by antient and by modern authors, and it was particularly noticed by us upon the spot[3]. It appeared to be the best cultivated of any of the *Grecian* Isles. In our way to and from the town, we found among the rocks some very rare plants; particularly the *Verbascum Græcum*

(1) See p. 148, Note (1), of this volume.

(2) "Qualis in Eurotæ ripis, aut per juga Cynthi
Exercet Diana choros."———
Virg. Æneid. lib. i. *Sedan.* 1625.

(3) ———"Et cultor, nemorum qui pinguia *Ceæ*
Ter centum nivei tondent dumeta juvenci."
Virg. Georgic. lib. i. *ver.* 14. *Sedan.* 1625.

of *Tournefort*, which here flourishes in great perfection. The *cotton-plants* were in flower: the island produces also abundance of *wine*, *barley*, *silk*, *figs*, and *cattle*. The old road from this harbour to the city of *Carthæa* was cut out of the solid rock, and the traces of it are still visible. There was a tradition in the time of PLINY, that *Zïa*, or, as he writes it, *Cea*[4], had been separated from *Eubœa* by the sea, and that a considerable part of it towards the *north* had been swallowed up by the waves[5]. This event might possibly occur at the bursting of the *Thracian Bosphorus*; and to this, perhaps, the antient *Greek* name of the island, *Hydrussa*[6], may be attributed, rather than to the abundance or excellence of its water; as the same name was common to other isles; for example, to *Tenos*, which may, from its relative situation to *Eubœa*, have had a similar origin. The mountains of *Zïa* are all of *limestone*; there are no vestiges of any volcanic operation. The *mineral*

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(4) "Quam nostri quidam dixere *Ceam*." *Plin. Hist. Nat. lib.* iv. c. 12. *tom.* I. *p.* 221. *L. Bat.* 1635.

(5) "Avulsa Eubœæ, quingentis longa stadiis, fuit quondam; mox quatuor ferè partibus, quæ ad Bœotiam vergebant, eodem mari devoratis." *Ibid.*

(6) Vid. *Plin.* Hist. Nat. ubi supra.

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Minerals.

mentioned by *Tournefort*[1], under the appellation of "*Craie de Briançon,*" a variety of *talc,* is found in great abundance near the Monastery of St. *Marine,* or *Marinas,* distant about three hours journey from the town of *Zia:* the inhabitants make no use of it. *Lead* ore is also found near the same place. From hence there are two ways of going to *Athens:* the first is by landing at a port near SUNIUM, which is called *Dascallió;* two hours from which place is a village called, from the abundance of its *Karob-trees, Keratïa,* whence the distance is only about eight or ten hours, by land, the whole way, to *Athens:* the other way is by sea, up the *Gulph of Engia* to the PIRÆEUS. Our Consul had recommended the former way, as the easiest, the safest, and the best; but we adopted the latter, that we might have the satisfaction of making our first approach to *Athens* from one of its antient harbours, and of seeing as much as possible of the magnificent scenery which the gulph exhibits.

Departure for *Athens.*

We hired a pilot from *Zia,* for the *Saronic Gulph;* and left the harbour, with a fair wind, *October* the *twenty-seventh,* soon after sun-rise.

(1) Voy. du *Lev.* tom. II. p. 21. *Lyon,* 1717.

We passed *Macronisi*, once called HELENA, because *Helen* is said to have landed here after her expulsion from *Troy*[2]; and we had such a glorious prospect of this island, and of the temple of *Minerva Sunias* standing upon the Cape, together with other more distant objects, that we could recollect nothing like it: such a contrast of colours; such an association of the wonders of Nature and of Art; such perfection of grand and beautiful perspective, as no expression of perceptible properties can convey to the minds of those who have not beheld the objects themselves. Being well aware of the transitory nature of impressions made upon the memory by sights of this kind, the author wrote a description of this scene while it was actually before his eyes: but how poor is the effect produced by detailing the parts of a view in a narrative, which ought to strike as a whole upon the sense! He may tell, indeed, of the dark blue sea streaked with hues of deepest purple — of embrowning shadows — of lights effulgent as the sun — of marble pillars beaming a radiant brightness upon lofty precipices whose sides are diversified by refreshing verdure and

(2) See *Pausanias*, lib. i. c. 35.

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by hoary mosses, and by gloomy and naked rocks; or by brighter surfaces reflecting the most vivid and varied tints, orange, red, and grey: to these he may add an account of distant summits, more intensely azured than the clear and cloudless sky—of islands dimly seen through silvery mists upon the wide expanse of water shining, towards the horizon, as it were "a sea of glass:"—and when he has exhausted his vocabulary, of every colour and shape exhibited by the face of Nature or by the works of Art, although he have not deviated from the truth in any part of his description, how little and how ineffectual has been the result of his undertaking!

As we passed the southern point of *Macronisi*, and drew nearer to the promontory, the temple upon the Cape appeared to the greatest advantage in which it is possible now to view it[1]; for it seemed to be entire, its deficiencies being concealed by the parts which yet remain uninjured. When we had doubled the southern

(1) There is a very accurate representation of *Cape Sunium* and the *Temple*, engraved from a Drawing by Sir *William Gell*, in the edition of *Falconer's Shipwreck* published by the Rev. *James Stanier Clarke*, LL.D. brother of the author of these Travels.

point of the Cape, we anchored in the antient port of *Sunium*, an insignificant bay, lying within the gulph, sheltered by the promontory. Here we landed. The owners of a small boat which we observed coasting, believing us to be pirates, ran their vessel aground, and abandoned her as soon as they perceived our *caïque* coming round the Cape, making their escape up the rocks near to the shore. We endeavoured, by signs, to convince them of our peaceable intentions; but they betook themselves to some woods, and appeared no more while we remained in the bay. Proceeding towards the temple, we found the rocks covered with evergreens and bushy shrubs; among which we noticed the *Pistacia Lentiscus*, the myrtle, the *Velania* oak, and some dwarf cedars. We also found some rolled pieces of green trap or basalt, containing a dendritic crystallization; but had not leisure for a due examination of the strata on which this temple stands; our sailors, who had themselves been mistaken for pirates, being very impatient to get under weigh, through fear that some of the real robbers would arrive, who make the bay of *Sunium* their lurking-place, where they lie-in-wait for vessels going in or out of the gulph. It was with difficulty we could pacify the master of the *caïque* during the time we

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Temple of *Minerva Sunias.*

spent in the examination of the temple. This beautiful building was once adorned with the most exquisite sculpture: its materials were of the whitest marble; it was of the *Doric* order; and the remains of it are sufficient to prove that, when it was entire, it exhibited one of the most highly-finished specimens of *Attic* architecture in all *Greece*. Chandler[1] believed it to have been "erected in the same happy period with the great Temple of *Minerva*, called the *Parthenon*, in the *Acropolis* at *Athens*, or in the time of *Pericles*, it having like proportions, though far inferior in magnitude." Besides the temple, there was also a *Propylæum* of the *Doric* order at *Sunium*. We found fifteen columns yet standing[2]. The surfaces in some of those facing

(1) Travels in *Greece*, p. 8. *Oxf.* 1776.

(2) The *Sunian* Temple has been recently visited by the Rev. *G. C. Renouard*, Chaplain to the *British* Factory at *Smyrna*. This gentleman has communicated the following notices concerning it, in a Letter to the author:

"There are now standing, on the *south-east* side, 9 columns.
On the *north* side - - - - - - - - - 3
On the *north-west* side - - - - - - - 3
Total - - 15

"Length of the Temple from N. W. to S. E. - 72 feet
Breadth - - - - - - - - - - - - 45
Height of columns from base to cornice - 23
Distance of columns from centre to centre - 8
Circumference, at two feet from base - - 9, 10¼ inches."

The

the sea were much decomposed. Several persons had written their names upon the marble; and even those which had been inscribed with pencils remained, with their dates, as fresh as when they were first written. We read the names of the lamented TWEDDELL, and of the Hon. Captain WILLIAM PAGET. The last of these, a gallant naval officer, now buried at *Gibraltar*, will not want a memorial in *Greece*. His name will be long remembered, for the coolness, the intrepidity, and the humanity which he displayed when commander of the *Romney*, a fifty-gun ship, during his memorable action with a *French* frigate, *La Sibylle*, in the harbour of *Myconi*. The *French* officer was an old acquaintance, and one with whom he had

Anecdote of a Naval Officer.

The same gentleman has transmitted to the author the following beautiful Inscription, recently discovered in *Samos*. It relates to a woman of the name of TYRINNA, who died at the age of twenty-seven.

Ἡ γενεῇ δόξῃ τε καὶ ἐν μούσῃσι ΤύρινναἩ
Ἔξοχος, ἡ πάσης ἄκρα φέρουσ' ἀρέτης,
Ἐννεάδας τρισσὰς ἐτέων ζήσασα, τοκεῦσιν
Δυστήνοις ἔλιπον δάκρυα καὶ στοναχάς.
Πᾶς γὰρ, ἐμοῦ φθιμένης, χῆρος δόμος οὔτε γὰρ αὐτὴ
Λείπομαι, οὔτ' ἔλιπον βλαστὸν ἀποιχομένη.
Ἀντὶ δὲ πατρῴου καὶ ὑψορόφοιο μελάθρου,
Λειτὴ τοὐμὸν ἔχει σῶμα λαχοῦσα πέτρη.
Εἰ δ' ἦν εὐσεβίων ὅσιος λόγος, οὔποτ' ἂν οἶκος
Οὐ 'μὸς, ἐμοῦ φθιμένης, ταῖσδ' ἐνίκυρσε τύχαις.

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lived in habits of friendship. Captain *Paget* sent a boat to him, saying he was sorry they had met under such circumstances, but that he must desire him to surrender. He received for answer, that the Captain of *La Sibylle* well knew Captain *Paget*'s force[1], and that he would defend himself to the last extremity. The *Frenchman* fired first, aided by four armed vessels, which were stationed so as to rake the *Romney*. Captain *Paget* having observed, from the situation of his ship, that some mischief would ensue to the inhabitants of *Myconi*, patiently sustained this powerful attack without returning a single shot, until, by getting a spring upon his cable, he had brought the *Romney* into a situation where the cannon might play without doing any injury to the town; then he gave his broadside, with three cheers from his crew. The *Frenchman* returned the salute; and a warm contest ensued, in which the *Romney* was ultimately victorious. The history of this action is often related in the *Archipelago*, although it have not been recorded in *England:* and as the name of the hero appears inscribed with his own hands upon the conspicuous pillars of *Sunium*, the ΣΤΗΛΑΙ ΔΙΑΦΑΝΕΙΣ, visible from afar, may stand as lasting a

(1) The *Romney* was short of her complement, by seventy-five men.

monument of his fame, as the glorious sepulchre which chance assigned to the memory of TWEDDELL, when it caused him to be buried in the *Temple of Theseus*.

Chandler says that the Temple of *Minerva Sunias* was within the wall of the old town[2]. We saw no remains of this town; but we were induced to believe, from the appearance of some ruins upon an opposite hill, on the northern side of the port, that these were the remains of *Sunium*. The impatience of our mariners prevented our visiting those ruins, although they have been hitherto undescribed. They seemed to be too near to have belonged to *Laurium*. Among the remains of the temple we found the point of an antient lance, and many fragments of *terra-cotta* vessels, those indestructible and infallible testimonies of places resorted to by the *Antient Greeks*. As soon as we had descended to the *caïque*, our Captain weighed anchor, and set sail for the PIRÆEUS, now called *Porto Lione*, distant forty-two miles from the Cape; but we had no sooner entered the channel, between the Island

(2) Trav. in *Greece*, p. 7. *Oxf.* 1776. See also *Wheler*'s Journey into *Greece*, Book vi. p. 448. *Lond.* 1682.

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PATROCLEÏA and the coast of *Attica*, than we were becalmed. This island is now called by at least half a dozen different modern names; it is therefore best to adhere as much as possible to original appellations, for these will be found frequently preserved by the inhabitants of the country. All the barbarous *nick-names* given to places and islands in *Greece*, and introduced into modern geography, have been principally owing to the *Italians*. Thus *Athens* received the strange appellation of *Settines*, although it never lost its old name among its resident citizens, nor ever fell into the state of desolation and desertion which has been falsely ascribed to it. The little Island of *Patrocleïa* still preserved its name in *Wheler*'s time[1]; but it has been called *Gaitharonesi* (*Asses' Isle*), the *Island of Ebony*, *Guidronisa*, *Garderonis*, &c.; and owing to all these names, it has been sometimes multiplied, and laid down in charts as a cluster of small isles, rather than as one island. Some geographers have believed this island to be the *Belbina* of *Strabo*[2], from the manner in which he

(1) *Wheler* writes it PATROCLEA; but *Spon*, PATROCLEÏA. See *Wheler's Journ. into Greece*, *Book* vi. *p.* 449. *Lond.* 1682. *Spon*, *Voyage de Grèce*, *tom.* II. *p.* 155. *à la Haye*, 1724.

(2) See *Delisle's* "*Græciæ Antiquæ Tabula Nova*," as published at *Paris*, 1745.

has connected the Βέλβινα νῆσος with the rampart constructed by *Patroclus*[3]; but in a former part of his work he is more explicit as to the situation of *Belbina*[4], describing its situation as farther from the coast, and which some have believed to be the island now called *St. George d'Arbori*, as it is named in a chart by *D'Anville*[5].

The pilot whom we had brought from *Zïa* informed us that ebony still grows upon *Patrocleïa;* and we availed ourselves of the delay caused by our being becalmed, to land in search of it. We collected many rare plants upon this otherwise barren spot; but could not find a single specimen of the *Ebenus*, either *Cretica* or *pinnata*. Our sailors also landed; and they caught abundance of *echini*, upon which

(3) Πρόκειται δὲ καὶ τούτων τῶν τόπων Βέλβινα νῆσος, οὐ πολὺ ἄπωθεν, καὶ ἡ Πατρόκλου χάραξ. *Strabon.* Geog. lib. ix. p. 578. *Oxon.* 1807.

(4) Νησίδια δὲ περίκειται πολλὰ μὲν πρὸς τῇ ἠπείρῳ· Βέλβινα δὲ πρὸς τὸ πέλαγος ἀνατείνουσα. Ibid. lib. viii. p. 544. *Oxon.* 1807.

(5) See *D'Anville*'s Chart of the *Archipelago*, published at *Paris* in 1756. The Editor of the *Oxford* Edition of *Strabo* believed *Lavousa* to be the modern name of *Belbina*. "*Belbina* nunc *Lavousa* dicitur." (*Vid. Not. in Strabon. Geog. p.* 544. *Oxon.* 1807.) This is the island mentioned by *Spon*, to whose work the Reader may be referred for the best, indeed the only accurate, account of the islands in the *Saronic Gulph*. "Entre Ægina et Coulouri, il y a une petite isle appellée Laousa." *Voyage de Grèce, fait aux Années* 1675 *et* 1676, *par Jacob Spon, tom.* II. *p.* 156. *à la Haye*, 1724.

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they fed heartily, both on this and the following day. The name of this prickly shell-fish, if written abbreviated as they pronounced it, would be ἀχὴν, instead of ἐχῖνος. The thermometer, this day at noon, indicated 80° of *Fahrenheit*. We were unable to leave our station off *Patrocleïa* before the next day; and being afraid to venture upon the coast of *Attica*, we continued upon the island, collecting plants, until the evening, and admiring the glorious prospect exhibited on all sides. In this gulph, between the two promontories of *Sunium* and *Scyllæum*, there are not less than twenty islands[1]; but only three of them are inhabited, CALAUREA, ÆGINA, and SALAMIS. At present, we shall only speak of the first of these, CALAUREA, because the others will occur in the order of our route. Its situation, with regard to the *Scyllæan* promontory, is the same as PATROCLEÏA with respect to the *Sunian*. CALAUREA, rarely visited, and almost unknown, is the island to which *Demosthenes* fled, when he sought to avoid the fury of *Antipater;* and where he swallowed poison, in the *Temple of Neptune:* and although it have been disputed, whether the island, sometimes called *Poros* from

Islands in the *Saronic* Gulph.

Calaurea.

(1) See *Spon*, tom. II. p. 155. *à la Haye*, 1724.

a small adjoining peninsula, be the same with the antient *Calaurea*, an inscription discovered there by *Chandler*[2] has put an end to all doubt upon the subject. He found, among the ruins of the city and of the temple, an *inscription*, upon a pedestal, containing an acknowledgment of the services of King *Eumenes* "TO THE GOD, AND TO THE CALAUREANS, AND TO THE OTHER GREEKS." The monument of *Demosthenes* remained within the precincts of the temple in the second century[3]. This island is eighteen miles in circumference: it is now inhabited by those descendants of the antient *Macedonians* who are called *Arnaouts*, or *Albanians;* a people of whom we shall have frequent occasion to speak during our travels in *Greece*, and who have been much calumniated, and called a lawless set of banditti, and as being, with regard to *terra firma*, what the *Mainotes*, or *Lacedæmonians*, are upon the waves[4]. We are

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Albanians.

(2) *Chandler*'s Travels in *Greece*, p. 212. *Oxf.* 1776.

(3) Τοῦ περιβόλου δὲ ἐντὸς, καὶ τὸ Δημοσθένους μνῆμά ἐστι. *Pausan. lib.* ii. *c.* 33. *p.* 189. *Lips.* 1696.

(4) "Il demeuroit dans ces cabanes de ces sortes de gens que les Turcs et les Grecs connoissent sous le nom d'Arnautes, et nous autres sous celuy *d'Albanois*. Ils sont en partie originaires de la frontière occidentale de la Macédoine, proche des villes d'Apolimena et de Sapoza; et en partie de l'Epire, vers les montagnes de la Chymère. Ils

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not so well acquainted with the latter; but have reason to believe that they also have been injuriously treated in the accounts published of them from the hear-say statements of the *Turks* and *Greeks*. With regard to the *Albanians*, it was often our good fortune, in our subsequent journeys, to prefer a night's lodging in their cottages to the less cleanly accommodation of more stately dwellings: and this brief allusion to them has been now made, rather by anticipation, that the Reader, finding hereafter an account of them very different from the notions generally entertained of this people, may not be induced to attribute to first impressions a description of their manners which has been the result of repeated experience.

The next morning, we hoisted sail as the sun was rising in great splendour above the mountains; but the wind blew in gusts, and we made little progress. At one time, it came with such sudden violence down the side of a high

Ils sont naturellement braves, déterminez, et infatigables, grands voleurs, et justement dans la terre ferme de Grèce ce que les Magnottes sont sur mer." *Voyage d'Athènes, &c. par le Sr. de la Guilletiere, p.* 88. *à Paris*, 1675.

mountain upon the *Attic* coast, that it had nearly upset the *caïque*. These transitory gales are common in all gulphs surrounded by high land, and they render the navigation precarious for small vessels. The mountain to the *east* of us was called, by our sailors, *Elimbó*, which is a modern name for *Olympus;* and the latter appellation, perhaps, formerly denoted any very lofty eminence, as it was common to many celebrated mountains; to one in *Pieria*, the seat of the Gods; to another in *Bithynia;* to a third in *Mysia;* a fourth in *Cyprus;* a fifth in *Crete;* a sixth in *Elis;* and a seventh in *Arcadia*. In the course of this day we found that we were accompanied by a few small vessels, sailing up the gulph, with red sails. At four o'clock in the afternoon, being off Cape *Vari*, and upon the look-out towards the N.N.E. we beheld, with great transports of joy, the first sight of ATHENS; its lofty edifices catching the sun's rays, and rendering the buildings in the *Acropolis* visible to us at the distance of fifteen miles. The reflected light gave them a white appearance. The PARTHENON appeared, first, above a long chain of hills in the front: presently, we saw the top of MOUNT ANCHESMUS, to the left of the temple; the whole being backed by a lofty mountainous ridge, which we supposed to be

Elimbó.

First Sight of *Athens.*

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PARNES. All the fore part of this fine scene was occupied by Cape *Vari* and the Gulph[1]. *Vari*, or *Vary*, is mentioned by *Chandler*; but in such an uncertain manner, that it is impossible, from his description, to make out its antient name[2]. It may have been so called from the Island *Phaura*, which was situate before one of the Capes between *Phalerum* and *Sunium*; and there is a small island off *Cape Vari*. According to *Chandler*, *Vari* is only four hours' journey from *Athens* by land, which nearly agrees with the distance mentioned to us by our pilot. The famous *Grotto of the Nymphs* is only three quarters of an hour distant from *Vari*, inland; it is situate in a part of *Mount Hymettus*, which here, stretching out into the sea, forms the promontory once called *Zoster*; and this may be the same now called *Cape Vari*. In this manner, then, we may perhaps settle the geography of this part of the coast; the promontory being *Zoster*, and the island *Phaura*. ZOSTER was so called because it was said *Latona* had loosed her zone there, in her way to *Delos*, whither she

Zoster Promontory.

(1) The author made a sketch of it at the time, which has been engraved for this Work: it has nothing to recommend it, but the fidelity of its outline, to which he paid all possible attention.—See the *Vignette* to this Chapter.

(2) Trav. in *Greece*, pp. 147, 150. *Oxf.* 1776.

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Doubtful Story of *Minerva's* Statue.

was conducted by *Minerva*. On the shore was an altar. A strange notion seems to have been founded upon a passage in *Pausanias;* namely, that a part of the colossal statue of *Minerva* in the *Acropolis* of *Athens* was visible from the *Sunian Promontory*. After the repeated proofs which have occurred of late years, confirming the truth of antient geographers and historians upon many points before doubted, one would not hastily conclude that a thing positively asserted is untrue, because it has not remained to undergo the test of our experience. The distance is forty-two miles, and we barely discerned the *Parthenon* at fifteen; but the representation of this statue, as it appears upon an antient medal of *Athens*[3], proves that it was much higher than the *Parthenon;* and there is no saying what the effect might be, of light reflected from a statue of polished or gilded brass in such an atmosphere, even at the extraordinary distance from which the point of the spear and crest of the helmet are said to have been visible. This gulph has never been accurately surveyed; and the relative situation of the different parts of it appeared to us to be

(3) See "*Voyage du Jeune Anacharsis.*" Tab. XXVII. Fig. 1. *Paris*, 1790.

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erroneously marked in our best maps. But *Pausanias* does not say the statue was visible from *Sunium*: his words are, "*to those sailing from Sunium:*" the situation, and distance, of the spectator are therefore very indefinitely marked[1].

Towards evening we were again becalmed, and anchored near to a Cape which is opposite to a point of the Island of SALAMIS. Here we sent the pilot on shore whom we had brought from *Zïa*, as he was the only person acquainted with the country, directing him to go to *Athens* and hire horses to meet us at the *Piræus* on the following day. Soon after midnight, a breeze sprung up; and our impatience getting the better of all apprehension, we resolved to steer for the *Piræus*, without any other pilot than the stars, which shone with great brightness. We knew that our course was due *north:* and therefore pointing out the polar star to the master of the *caïque*, we persuaded him to get under weigh, promising to pilot his vessel into harbour as safely as we had done before into

(1) Τῆς Ἀθηνᾶς ἡ τοῦ δόρατος αἰχμὴ καὶ ὁ λόφος τοῦ κράνους, ἀπὸ Σουνίου προσπλέουσίν ἐστιν ἤδη σύνοπτα. *Pausaniæ Attica*, c. 28. p. 67. *Lips.* 1696.

the port of *Zïa*[2]. There was barely wind enough to keep the vessel steady to her helm; therefore if she chanced to fall upon a rock or a shoal, it would be easy to get her off again, and the pilot had said that the course was clear. Accordingly, we set sail, and for once ventured towards a lee-shore, without seeing any thing of the land. In this manner passing the mouth of the old haven PHALERUM, as we drew near to the *Munychian Isthmus*, we distinctly perceived the coast, like a long dark wall, before us. Upon this, we stood somewhat farther out, towards the *north-west;* and doubling the point, lowered our sails, and took to the oars, steering *north-east*, and afterwards due *east;* by which means we soon entered the outer port of the PIRÆEUS; but endeavouring to pass farther in, we drove the vessel upon the ruined pier, on the *Munychian* side. Daylight was beginning to dawn; and a part of this pier rose above the water, so that we were enabled to land upon it, and lighten the *caïque*, while our sailors were employed in getting her head off the pier. We found the entrance to the inner harbour to be close to this

Arrival at the *Piræus*.

(2) The variation of the compass $12^{0}.55'$, as observed in 1751, makes the course exactly *north* by the magnetic needle. See *Stuart's Athens; Map of Attica;* vol. III.

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part of the antient rampart; but it was eight o'clock A.M. *October* the *twenty-ninth*, before we brought the vessel to an anchor off the custom-house, in a good sandy bottom, and about four fathoms water. Seven or eight fathoms may be found nearer to the mouth, and eleven between the two piers; the bottom shelving into fifteen and twenty fathoms in the outer port, with good anchorage [1].

Approach to *Athens.*

At ten o'clock, we landed; and having mounted our horses, took the antient road to the city, by the indistinct remains of the *walls of Conon*[2], the *Sepulchre of Menander*, and the *Cenotaph of Euripides*. It were useless to relate the feelings with which we viewed the grandest and most affecting sight that hath been left for modern times. The Classical Reader, already convinced that nothing exists upon earth to equal

(1) As an extraordinary event in the history of the *Piræeus*, it may be mentioned, that the author's brother, Captain *Clarke* of the Royal Navy, brought an *English* frigate, the *Braakel*, to an anchor within this port; but not without considerable damage to the ship. The *Athenians* flocked in crowds to witness this extraordinary spectacle. *See a narrative of the event, in the Notes to an edition of Falconer's Shipwreck, by the Rev. J. S. Clarke, LL.D. the Biographer of Nelson, &c. &c.*

(2) Ἀνιόντων δὲ ἐκ Πειραιῶς, ἐρείπια τῶν τειχῶν ἐστιν, ἃ Κόνων ὕστερον τῆς πρὸς Κνίδον ναυμαχίας ἀνέστησε. *Pausan. Attica, c. 2. p. 7. Lips.* 1696.

it, may give a traveller credit for emotions, similar to those excited in his own mind by the mere mention of an approach to ATHENS; and he will anticipate, by his imagination, what it is impossible to describe. Such is the nature of the place, and such the magnitude of its ruins, that, in a general view, time seems to have spent its ravages upon it in vain. The *Acropolis*, and the *Temples*, and the *Tombs*, and the *Theatres*, and the *Groves*, and the *Mountains*, and the *Rocks*, and the *Plain*, and the *Gardens*, and the *Vineyards*, and the *Fountains*, and the *Baths*, and the *Walls*, and the *Gates*, as they appeared to *Pericles*, to *Socrates*, and to *Alcibiades*. "ADSUNT ATHENÆ, UNDE HUMANITAS, DOCTRINA, RELIGIO, FRUGES, JURA, LEGES ORTÆ, ATQUE IN OMNES TERRAS DISTRIBUTÆ, PUTANTUR: DE QUARUM POSSESSIONE, PROPTER PULCHRITUDINEM, ETIAM INTER DEOS CERTAMEN FUISSE PRODITUM EST. URBS, INQUAM, QUÆ VETUSTATE EA EST, UT IPSA EX SESE SUOS CIVES GENUISSE DICATUR: AUTHORITATE AUTEM TANTA, UT JAM FRACTUM PROPE ET DEBILITATUM GRÆCIÆ NOMEN, HUJUS URBIS LAUDE NITATUR."

PLAN *of the* ANTIQUITIES *of* ATHENS.



1. Pirræan *Gate.*
2. *Pnyx.*
3. *Museum.*
4. *Monument of* Philopappus
5. *Areopagus.*
6. *Grotto of* Pan.
7. *Picture Gallery.*
8. *Propylæa.*
9. *Temple of Victory.*
10. *Erectheum.*
11. *Parthenon.*
12. *Theatre of* Regilla.
13. *Choragic Pillars.*
14. *Choragic Monument of* Thrasyllus.
15. *Choragic Mount of* Lysicrates.
16. *Theatre of* Bacchus.
17. *Temple of* Jupiter Olympius.
18. *Arch of* Hadrian.
19. *Antient Walls.*
20. *Stadium of* Herodes.
21. *Pedestal.*
22. *Fountain of* Callirhoe.
23. *Forum.*
24. *Temple of the Winds.*
25. *Gymnasium of* Ptolemy.
26. *Temple of* Theseus.
27. *Sacred Gate from* Eleusis.
28. *Long Walls of the* Piræus.

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ATHENS.

Origin of the fabulous Contest between Neptune *and* Minerva—*Antient Sepulchral Monument—Excavations at* Athens—*View of the* Cecropian *Citadel—Funereal Aspect of the City—Objects in the perspective—State of the* Antiquities—*Interesting Relic—Remarks upon entering* Athens—Guilletiere—*Ascent of the* Acropolis —*Relic of* Phidian *Sculpture*—Adytum *of* Pan—Ἱερὰ *of the* Greeks—*Portable Shrines—Statue of* Pan—*Celebrated Artist—Spoliation of the Temples—Comparison*

between the Grecian *and* Roman *Buildings*—Athenian, Posidonian, *and* Æginetan *Architecture*—*Cause of the Injury sustained in the Sculpture of the* Parthenon—*Splendid Representation of the* Panathenæa—*Description of the Work*—*The* Cothurnus, *and* Petasus *or* Pileus—*Practice of gilding and painting Statues*—*Marbles used in the* Acropolis—*Singular Construction of the* Erecthéum—*Of the* Prytanéum—*Temples of* Pandrosus *and* Minerva Polias—*Of the* Olive, *and* Well—Propylæa—*Walls of the* Acropolis—Odéum *of* Regilla—*General Description of the Theatres of* Greece—Areopagus—*Temple of* Theseus.

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THIS road, from the *Piræeus* to *Athens*, extending for about five miles, formerly passed over marshy ground; for the foundations of the two *long walls*, which inclosed the *Piræeus* within the precincts of *Athens*, were, according to *Plutarch*, laid in a marshy soil, prepared for the purpose by being filled with huge pieces of rock [1]. An inference may be deduced from this circumstance, which does not seem to have been noticed; that the plains of *Greece* having evidently resulted from the retiring of waters gradually carried off by evaporation and by

(1) Λέγεται δὲ καὶ τῶν μακρῶν τειχῶν ἃ σκέλη καλοῦσι, συντελεσθῆναι μὲν ὕστερον τὴν οἰκοδομίαν, τὴν δὲ πρώτην θεμελίωσιν, εἰς τόπους ἑλώδεις καὶ διαβρόχους τῶν ἔργων ἐμπεσόντων ἐρεισθῆναι διὰ Κίμωνος ἀσφαλῶς, χάλικι πολλῇ καὶ λίθοις βαρέσι τῶν ἑλῶν πιεσθέντων, ἐκείνου χρήματα πορίζοντος καὶ διδόντος. *Plutarchi Cimon. tom.* III. *p.* 125. *Lond.* 1723.

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Origin of the Fabulous Contest between *Neptune* and *Minerva*.

other causes, the lakes and marshes which remained in antient times were so many relics of the retreating flood. Hence, perhaps, the origin of the antiquated and popular fable, among the earliest settlers in *Attica*, of the contest between *Neptune* and *Minerva* for the country, rather than that which *Plutarch* has assigned; who believed it to have been founded on the endeavours of the kings to withdraw the people from a sea-faring life to the labours of agriculture[1]. After this contest is said to have happened, *Neptune* is described as endeavouring to regain the territory by subsequent inundations. Some of the lakes noticed by historians are now become marshes, and the marshes they mention are become dry land. There is now little appearance of marshy land between the *Piræus* and *Athens*[2]: the road lies through vineyards, olive-grounds, and plantations of fig-trees. Several plants were in flower; and the specimens we collected were fresher than those we gathered in the islands. In one of the vineyards, we saw a *Tumulus*, which is undoubt-

Antient Sepulchral Monument.

(1) Vid. *Plutarch.* in *Themist.* tom. I. p. 268. *Lond.* 1729.

(2) We did not observe any thing of this nature in the road from the *Piræeus;* but in the map of *Attica*, as surveyed by *Stuart*, there is notice of a *marshy soil* bordering the *Phalerum*, now called *Porto Phanari*. See *Stuart's Athens*, vol. III. *Lond.* 1794.

edly an antient sepulchre. The monument of *Euripides* was a *Cenotaph*, but that of *Menander* did really contain his ashes. The *tomb of Euripides* was at *Pella*, in *Macedonia*; possibly, therefore, this mound may have been the sepulchre of the Comic Poet. *Pausanias*, speaking of the Cenotaph of *Euripides*, calls it Μνῆμα[3]. This is evidently Τάφος, but it has upon its summit the remains of some structure, not as for the support of a *Stélé*, but of a Μνημεῖον raised upon the mound; which would rather confirm *Chandler*'s opinion, who believed it to be the *monument* raised to *Euripides*[4]. It had not been opened at the time of our arrival. The business of making excavations among the *Grecian* tombs was then beginning in the neighbourhood of *Athens*, and it has since abundantly rewarded the taste of those travellers under whose patronage such labours have been carried on[5]. We observed the remains of the

Excavations at *Athens*.

(3) See *Pausanias*, lib. i. c. 2. p. 6. *Lips.* 1696.

(4) See Travels in *Greece*, p. 24. *Oxf.* 1776.

(5) A *French* artist, Mons. *Fauvel*, is said to have met with great success in these researches. *Don Battista Lusieri* opened several tombs, and thus made a collection of the most valuable *Grecian* vases. Among *English* travellers, the EARL OF ABERDEEN is particularly distinguished for his liberality in encouraging works of this kind: the more laudable, in being opposed to the lamentable operations which another *British* Earl, one of his Lordship's countrymen, was then prosecuting, to the UTTER RUIN of the finest works of *Antient Greece*.

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the antient paved way leading from the *Piræeus*; also, of an aqueduct. As we drew near to the

Greece. To the Earl of *Aberdeen*, History and the Fine Arts will ever be indebted, for the pains he bestowed in the excavation and restoration of the *Pnyx*, and for other similar undertakings. (*See Appendix to the Cambridge Marbles, p.* 67. *Camb.* 1809.) Many of our countrymen have since followed Lord *Aberdeen*'s example.

Upon the subject of the excavations at *Athens*, Mr. *Walpole* has the following observations in his Journal:

"Travellers, who will be at the pains to excavate the soil in the vicinity of Athens, will be amply rewarded for their trouble. The vases which Signor Lusieri has found in digging near the city are, in their form and general execution, not to be surpassed by any that have been discovered in Italy and Sicily. Among other remains of antiquity, he has found musical instruments (the αὐλὸς and πλαγίαυλος, called, by the Modern Greeks, παγιαύλιον), ornaments of dress of various kinds, ear-rings of gold, and mirrors. These last are of metal: in Pliny (lib. 34.) we find mention of the employment of tin and silver in the fabrication of them: the Jews and Egyptians used those made of brass. In the time of Pompey there were some of silver. The form of the antient mirror is observed frequently on vases in this shape ♀, being the character of one of the planets and a metal; namely, Venus, and copper: the meaning of it, thus applied, is evident, as mirrors were sacred to Venus, and were made of a metal from Cyprus; that is, copper; and were covered with a leaf of silver. In the analysis of a mirror, Caylus discovered a mixture of copper, regulus of antimony, and lead: copper was the preponderating; lead, the least part.

"In the Ceramicus, near to the site of the Academy, was discovered that very antient and interesting Inscription in verse (now in England), of which Mons. Fauvel gave me a copy at Athens, relating to those Athenians who had fallen at Potidæa, in the Peloponnesian war: the first line, legible, begins, ΑΙΘΕΡΜΕΜΦΣΤΧΑΣΤΠΕΔΕΧΣΑΤΟ . . The form of the letters, and other archaisms, render the inscription very valuable. Near the Church of *Soteira Lycodemon*, probably the site of the antient Lyceum, was found an Inscription, copied also by Mons.

walls, we beheld the vast CECROPIAN CITADEL, crowned with temples which have originated in the veneration once paid to the memory of the illustrious dead[1], surrounded by objects telling the same theme of sepulchral grandeur, and now monuments of departed greatness, mouldering in all the solemnity of ruin. So paramount is this funereal character in the approach to *Athens* from the *Piræeus*, that as we passed the hill of the *Muséum*, which was, in fact, an antient cœmetery of the *Athenians*, we might have imagined ourselves to be among the tombs of *Telmessus*, from the number of the sepulchres hewn in the rock, and from the antiquity of the

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Cecropian Citadel.

Funereal Aspect of the City.

Mons. Fauvel, mentioning Dionysius, Λυκείου ἐπιμελήτης. The removal of the earth from part of the *Pnyx* has given us a more exact notion of the form of that celebrated place of assembly. A number of votive offerings were found at the time of the excavation by Lord Aberdeen; but to what Deity or what temple they belonged, it is difficult to say. On one of them, having an eye sculptured on the stone, were the words Εὔοδος ὑψίστῳ εὐχήν: on another I saw, Σύντροφος ὑψίστῳ Διὶ χαριστήριον." *Walpole's MS. Journal.*

(1) The first place of worship in the *Acropolis* of *Athens* was the *Sepulchre of Cecrops*. The *Parthenon* was erected upon the spot. (*See the Observations in Vol.* II. *of these Travels, Chap.* II. *p.* 76. *Octavo edition.*) The *Athenians* preserved his tomb in the *Acropolis*, and that of *Erichthonius* in the *Temple* of MINERVA POLIAS. (*Vid. Antioch. apud Clemen. Alexand. tom.* I. *p.* 39. *Oxon.* 1715.) Hence *Clemens* is of opinion that tombs were the origin of all their temples: Νεὼς μὲν εὐφήμως ὀνομαζομένους, τάφους δὲ γενομένους, τούτεστι τοὺς τάφους νεὼς ἐπικεκλημένους. *Clementis Alexandrini* Cohortatio ad Gentes, c. 3. tom. I. p. 39. *Oxon.* 1715.

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workmanship, evidently not of later date than any thing of the kind in *Asia Minor*. In other respects, the city exhibits nearly the appearance briefly described by *Strabo* eighteen centuries before our coming[1]; and, perhaps, it wears a more magnificent aspect, owing to the splendid remains of *Hadrian*'s Temple of *Olympian Jove*, which did not exist when *Athens* was visited by the disciple of *Xenarchus*. The prodigious columns belonging to this temple appeared full in view between the *Citadel* and the bed of the *Ilissus*[2]: high upon our left rose the *Acropolis*, in the most impressive grandeur[3]: an advanced part of the rock, upon the western side of it, is the Hill of the *Areopagus*, where *St. Paul* preached to the *Athenians*, and where their most solemn tribunal was held[4]. Beyond

Objects in the perspective.

(1) Τὸ δ' ἄστυ αὐτὸ πέτρα ἐστὶν ἐν πεδίῳ, περιοικουμένη κύκλῳ· ἐπὶ δὲ τῇ πέτρᾳ τὸ τῆς Ἀθηνᾶς ἱερὸν, ὅ, τε ἀρχαῖος νεὼς ὁ τῆς Πολιάδος, ἐν ᾧ ὁ ἄσβεστος λύχνος, καὶ ὁ Παρθενὼν, ὃν ἐποίησεν Ἰκτῖνος, ἐν ᾧ τὸ τοῦ Φειδίου ἔργον ἐλεφάντινον, ἡ Ἀθηνᾶ. *Strabon. Geog. lib.* viii. *p.* 574. *Oxon.* 1807.

(2) See the Plate facing p. 506 of Vol. III. of the Quarto Edition of these Travels, from a Drawing by *Preaux*, made upon the spot: also the *Vignette* to this Chapter. The author pretends not to agitate the question, whether this building be really the *Temple of Jupiter*, or the *Pantheon:* the Reader may be referred to the proofs in support of the former opinion, as they are given by the Earl of *Aberdeen*, in the *Introduction* to *Wilkins's Translation of Vitruvius*, p. 66. also in Note (1) to p. 9 of the Text of that work. *Lond.* 1812.

(3) See the Plate above referred to, and the *Vignette* to this Chapter.

(4) Ibid.

all, appeared the beautiful Plain of ATHENS, bounded by *Mount Hymettus*. We rode towards the craggy rock of the *Citadel*, passing some tiers of circular arches at the foot of it; these are the remains of the *Odéum* of *Herodes Atticus*[5], built in memory of his wife *Regilla*. Thence continuing to skirt the base of the *Acropolis*, the road winding rather towards the *north*, we saw also upon our left, scooped in the solid rock, the circular sweep on which the *Athenians* were wont to assemble to hear the plays of *Æschylus*, and where the *Theatre of Bacchus* was afterwards constructed. The *Torso* of a statue of the INDIAN BACCHUS, placed, in a sitting attitude, upon the *Choragic* Monument of THRASYLLUS above this theatre, exhibited to us the first specimen of *Athenian* sculpture which we had seen upon the spot; and with the additional satisfaction of viewing it in the situation where it was originally placed[6]. *Stuart* considered

State of the Antiquities.

(5) See the Plate above referred to.

(6) This statue was long believed to be that of a female. *Stuart* represented it with a female head. (*See Stuart's Antiq. of Athens, vol.* II. *ch.* iv. *Pl.* 6. *Lond.* 1787.) *Chandler* considered it as the statue of *Niobe*. (*Trav. in Greece, p.* 64. *Oxf.* 1776.) It really represented the *Indian*, or bearded, *Bacchus*; part of the beard having been discovered upon the statue. It is moreover decorated with the spoils of a panther. Alas! not only this Statue, but also the antient *Sun-dial*

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the theatre as the *Odéum* of *Pericles*[1]; and it is remarkable that *Pausanias* mentions a statue of *Bacchus*, as worthy of notice, in a conspicuous situation upon entering the *Odéum*[2]. Upon the eastern side of this statue, fastened in the rock, appeared a still more interesting relic; namely, the very antient SUN-DIAL which, in the time of *Æschylus*, of *Sophocles*, and *Euripides*, indicated to the *Athenian* people the hour at which their plays were to begin. This we had reason to hope would be permitted to remain where it had been so long preserved; as no antient nor modern *Alaric* had deemed it to be an object worthy of his regard. Above the statue we saw also the TWO CHORAGIC PILLARS for supporting TRIPODS, described by *Chandler*[3] and by *Stuart*[4], standing high upon the steep acclivity of the rock[5]. Fortunately for us, we

Interesting Relic.

Sun-dial near to it, which had existed there ever since the time of *Æschylus*, *Sophocles*, and *Euripides*—antiquities which were only valuable as long as they remained in their original situation—*have been since pulled down*, and *carried off*, in the name of the *British* Nation, by the agents of our Ambassador at the *Porte!!!*

(1) Antiq. of *Athens*, vol. II. p. 7. Letter *k*.

(2) Ἐς δὲ τὸ Ἀθήνησιν εἰσελθοῦσιν ᾠδεῖον, ἄλλά τε καὶ Διόνυσος λίθου θέας ἄξιος. *Pausan.* lib. i. c. 14. p. 34. *Lips.* 1696.

(3) Trav. in *Greece*, p. 63. *Oxford*, 1776.

(4) Antiq. of *Athens*, vol. II. ch. 4. *Lond.* 1787.

(5) See the Plate in the Quarto Edition of these Travels, Vol. III. above referred to.

arrived before the spoliation of this part of the antient city; and we therefore saw all these interesting objects, as they existed in the time of *Pericles*.

We then entered the gate of the modern city: and almost the first object we beheld was the only remaining structure of all the consecrated fabrics that once adorned the famous Street of the Tripods, the elegant CHORAGIC MONUMENT OF LYSICRATES[6]. In the small *Capuchin* Convent annexed to this building, our friend and former companion in the PLAIN OF TROY, *Don Battista Lusieri*[7], had fixed his residence.

(6) See *Stuart*'s Antiq. of *Athens*, vol. I. ch. iv. Plate 3. *Lond.* 1762.

(7) This celebrated artist, better known by the name of *Don Tita*, is a native of *Naples:* he resided many years in *Italy*, where he was renowned for his beautiful drawings in water-colours. Many of his best works are in the Collections of our *English* Nobility. By some, his compositions have been deemed too laboured; but his colouring is exquisite, and nothing can exceed the fidelity and perfection of his outline and perspective. It may be said of *Lusieri*, as of *Claude Lorrain*, "If he be not the *Poet*, he is the *Historian* of Nature." When the *French* invaded *Naples*, he retired to *Sicily*, and was long employed among the Ruins of *Agrigentum*, devoted entirely to his favourite pursuit. The desire of seeing *Greece*, tempted him to follow the *British* Embassy to *Constantinople*, in 1799: whence he removed to *Athens;* where he now lives, surrounded by every thing that may exercise his genius; and where he is not less distinguished by his amiable disposition, and disinterested attention to travellers who visit the city, than by his taste, and knowledge of every thing connected with the history of the Fine Arts.

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A monk told us that he was then busy in the *Acropolis*, making drawings in the ERECTHÉUM; therefore leaving our horses and baggage, we set out instantly in pursuit of him, anticipating the gratification we should receive, not only in surprising him by our appearance where he had not the smallest expectation of seeing us, but also in viewing the noblest monuments of antiquity with a *Cicerone* so well qualified to point out their beauties.

Remarks upon entering *Athens*.

As we are now about to ascend the ACROPOLIS, and of course to enter upon a description of antiquities which are well known, it is necessary to premise that our observations will be brief. To give a detailed account of every thing which has been hitherto deemed worthy of notice in such a city as *Athens*, would be as much a work of supererogation as to republish all the *inscriptions* which have been found in the place, and to renew the detail of every circumstance so often related concerning its antient history. The author's remarks will be confined to such observations as, to the best of his knowledge, have not been made by former travellers; but, perhaps, even in such a communication, it will not be always possible to avoid repeating what others may have said.

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A mistaken opinion prevailed until towards the end of the *seventeenth* century[1], that the remains of *Athens* had been almost rased from the earth, and that even its name no longer existed. The few merchants who resorted to the *Piræeus*, from *Italy* and from other parts of the *Mediterranean*, had given to it the barbarous appellation of *Setines*, or *Sethina*[2]: although, "of all the antient cities in *Greece*," as an early traveller remarked who will presently be more particularly noticed, "no one has preserved its name with better success than *Athens* has done; for both *Greeks* and *Turks* call it ΑΘΗΝΗ." This is another instance of the corruptions introduced

(1) *Chandler* says, "until the middle of the *sixteenth* century;" but the public curiosity does not appear to have been directed to this city until long after the publication of the work to which he alludes.

(2) *Sethina*, and *Satina*, are corruptions, according to *Portus* and *Meursius*, from εἰς Ἀθηνᾶ. Various conjectures have arisen touching the origin of the antient name. *Heinsius* (*in Aristar. Sac. Synt.* I. 1. *p.* 27.) derives it from the *Chaldæan* תנא THENA, signifying to *study* or *learn*, written with an article, HATTHENA. In the time of *Diodorus Siculus*, and before him, it was a received opinion that *Athens* was peopled by the EGYPTIANS: *Saïs*, in the *Egyptian* language, answering to *Athenæ* in *Greek*. The word *Sethina* is found in the *Latin* Poem of *Hugo Favolius* (*in Hodæp. Byz. l.* iii.) who himself visited the spot.

"Undique sic miseræ nobis spectantur Athenæ,
Dædala quas Pallas sese coluisse negaret,
Quas, Neptune pater, nunquam tua mœnia dicas,
Indigenæ *Sethina* vocant."——

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into the modern nomenclature of places in *Greece*, by *Italians* and by *Frenchmen:* and it ought to be the constant endeavour of authors, by whom the country is described, to prevent this abuse, by adopting the antient names in their writings, where it can be done with propriety, and certainly in all cases where they have been preserved by the inhabitants. It has been supposed that the first intelligence of the better fate of *Athens* was communicated to the world by the valuable publications of Sir *George Wheler* and *Jacob Spon:* but seven years before *Wheler* and his companion arrived in *Athens,* it had been visited by the traveller above mentioned; who anticipated almost every thing which they have said upon this subject; and the narrative of whose Travels, although little known, and rarely noticed by any subsequent author, contains the most racy description of the city and of its inhabitants, of its antiquities and statistics, which had appeared before the time of its publication. This traveller was *De la Guilletiere,* or, as he sometimes signed himself, *Guillet,* answering to a name common in *England,* WILLET. After four years of slavery in *Barbary,* he arrived in *Athens,* in company with two *Italians,* two *Germans,* and an *Englishman* of the name of *Drelingston,* the first of our

Guilletiere.

countrymen who voluntarily undertook this voyage for the mere gratification of classical taste and literary curiosity. The original edition of *Guilletiere*'s work appeared in *Paris* in *January* 1675. In the beginning of *June* in the same year, *Wheler* "hastened to *Venice*," (it is his own expression[1],) after his travels in *France* and *Italy*, in search of Dr. *Spon*, to accompany him upon a similar voyage. It is therefore highly probable that the success of *Guilletiere*'s expedition excited *Wheler* to this sudden undertaking: that he had seen his work is evident, for he cites it, calling its author *De la Gulitier*[2], and *Guiliter*[3]; and although he speak rather lightly of his predecessor[4], he sometimes copies him without owning his obligation[5]. His

(1) *Wheler*'s Journey into *Greece*, p. 1. *Lond.* 1682.

(2) Ibid. p. 340.

(3) Ibid. p. 363.

(4) "But not as Monsieur *Guiliter* affirmeth" "My companion and I were not so much surprized, &c. as Monsieur *Guiliter*" those marvelous stones Monsieur *Guiliter* makes such a miracle of" &c. *Ibid.*

(5) Of this, several instances may be pointed out, where the transcript is as literal as it can be from one language into another. "A l'égard du langage, il est le plus pur, et le moins corrompu de la Grèce." (*Guillet*, *p.* 155. *Paris*, 1675.) "The *Athenians* seem to retain more of the antient *Greek* in their language than the rest of the *Modern Greeks* do." (*Wheler's Journey into Greece*, *p.* 355. *Lond.* 1682.) And, after all, this is not true; for the purest *Greek* is not spoken in *Athens*.

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companion, *Spon*, had done the same; but, with all his learning, he has not produced either so entertaining a work as that of *Guilletiere*, or, divested of its *inscriptions*, one that contains more of information. We may therefore, perhaps, look to *Guilletiere* as to the person who first drew the attention of *English* travellers towards the Ruins of *Athens;* for although the Letters, giving a description of the city, which were published by *Martin Crusius*, appeared nearly a hundred years before, yet those Letters

The greatest proof, perhaps, of plagiarism that can be adduced, is one of this nature; shewing, that even the *errors* of an author have been transcribed. If either *Wheler* or his companion had given themselves the trouble to consult the authors cited by *Meursius*, they would have found the very opposite of this assertion expressly stated; that, of above seventy dialects now remaining in *Modern Greece*, the *Athenian*, instead of being the *purest*, is the *most corrupted*, and the *worst*. Περὶ δὲ τῶν διαλέκτων, τί ἂν καὶ εἴποιμι, πολλῶν οὐσῶν, καὶ διαφόρων, ὑπὲρ τῶν ἑβδομήκοντα; τούτων δ' ἀπαζῶν, ἡ τῶν Ἀθηναίων χειρίστη. (*Vid. Epist. Sim. Cabasilæ, ad Mart. Crus. script. anno* 1578.) And *Theodosius Zygomalas*, in his Letter to the same person, says, speaking of the *Greek* language in *Athens*, Ἠωλέον δὲ βάρβαρος, ἔστιν ἡ τῶν Ἀθηναίων ἤ τις ἦν ὅτε ὑπῆρχεν, ἀρίστη· ἄν τις εἰ εἴπῃ καταδιάμετρον. τῇ πάλαι, οὐχ ἂν ἁμάρτοι. *Meursii Fortuna Attica, p.* 113. *L. Bat.* 1622. Again, *Guilletiere*, after the passage which the author has cited, concerning the existence of the antient name of the city, says, "Nos géographes ont beau nous le vouloir alterer en l'appellant *Setines*." *Wheler* transcribes the whole; and also adds, "I wonder our modern geographers have been no better informed concerning so eminent a place, calling it most corruptly, in their maps, *Setines*" . . . &c. There are many other examples of a similar nature, in the volumes both of *Wheler* and *Spon*.

have attracted more notice in this country since, than before, *Wheler*'s time; and they always tended rather to maintain than to confute the erroneous notion, which was so long prevalent, concerning the condition of the city[1]. *Guilletiere*'s diminutive publication is nevertheless so comprehensive, that, abating a few partial inaccuracies, the consequences of pursuing an untrodden path, his book is, even at the present day, a useful guide to the antiquities of *Athens;* and his plan of the city, rude as it may appear among the works of later artists, is so much better than that which *Wheler* afterwards edited, that it is strange the latter did not adopt it in his work.

Ascent of the *Acropolis.*

As we ascended the steep rock on which the *Citadel* stands, our first subject of wonder was the power displayed by the Antients in conveying up such an acclivity the enormous masses of marble necessary in the construction of so many sumptuous edifices; when all the skill and ingenuity of the best workmen in

(1) One of those Letters is from a native of *Nauplia:* it was written in 1575. Its author says, "Ἀλλὰ τί τῶν Ἀθηνῶν μνησθεὶς, μακρολογῶ; δίχμα λειφθείσας τοῦ πάλαι ποτὲ ζώου. Sed quid multa de Athenis dico? Superest hodie tantum pellis: animal ipsum olim periit." *Vid. Epist. Fam. Turcograeciæ, lib.* vii. *p.* 430. *Basil.* 1583.

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Europe were requisite, at the time of our arrival, to remove some of the most delicate ornaments of the temples, in an entire state, from the *Acropolis* to the lower city. None of the materials of those temples are of the same nature as the rock upon which they were erected: the quarries of *Pentelicus*, of *Hymettus*, of the *Cyclades*, of *Lacedæmon*, and of the most distant mountains of *Greece*, contributed to the works necessary for their completion. All the huge blocks of marble required for the several parts of each building must have been moved up the same steep; for there is now, as there was formerly, but one way facing the *Piræeus* by which the summit may be approached[1]. In our ascent, we found an *inscription* on white marble, stating that "the Senate of the *Areopagus*, and of the *Six Hundred*, &c. honour *Julius*," &c. the rest being wanted. We could only make out the following characters:

ΗΕΞΑΡΕΙΟΥΠΑΓΟΥΒΟΥ
ΛΗΤΩΝΕΞΑΚΟΣΙΩΝΚΑΙ
ΙΟΥΛΙΟΝΝΙΚΑΝΟΡΑ..

(1) Ἐς δὲ τὴν ἀκρόπολιν, ἔστιν εἴσοδος μία, (ἑτέραν δὲ οὐ παρέχεται, πᾶσα ἀπότομος οὖσα) καὶ τεῖχος ἔχουσα ἰσχυρόν. *Pausaniæ Attica, c. 22. p. 51. Lips. 1696.*

Soon afterwards, somewhat higher up, we also saw, among some loose stones used as the materials of a wall near to the gate of the *Citadel*, a piece of sculpture of white marble in very bold relief, representing the *torso* of a male figure. This proved to be nothing less than a fragment of one of the *metopes* belonging to the PARTHENON; and therefore, as the undoubted work of *Phidias*, although but a fragment, could not fail to be regarded by us as a valuable relic, and a very great curiosity. It was not to be easily procured; neglected and abandoned as we found it lying; owing to the embargo then laid upon every thing of this kind by our Ambassador, and the absolute prohibition against moving any thing, excepting into his store-house. The *Disdar*, however, afterwards claimed it as his property, and presented it to us; and it is now in the Vestibule of the University Library at *Cambridge*, a solitary example of sculpture removed from the ruins of the *Parthenon* without injuring what time and the *Goths* have spared. Upon the left hand we saw, in the face of the rock, the small cavern which perhaps may be considered as *the Grotto of Pan*; for this, by its relative position to other objects, seems to be the identical cavity which is represented in the

Relic of *Phidian* Sculpture.

Adytum of *Pan*.

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view of the *Acropolis* preserved upon an antient medal of *Athens* in the Collection at *Paris*[1]. It is below the right wing of the *Propylæa*, or antient vestibules of the *Citadel*, in the situation which *Pausanias* assigns for it: and somewhat lower in the rock is the fountain mentioned also by him[2]. In other respects, it seems ill suited to the stories which caused it to be considered as the scene of *Apollo*'s amours with *Creusa*, and as a place of residence for *Pan*: but when the mind is completely subdued by superstition, it is seldom burdened by any scruples as to *probability*: the same priests who now exhibit at *Jerusalem*, the altar of a small chapel as the *Hill of the Crucifixion*[3] are a modern example of the Ναοφύλακες who attended the *Shrine of Pan*, and they possess a degree of intellect as well calculated for admitting the extravagances related of the one as of the other. The Grotto, as it now appears, seems to be nothing more than one of those niches in which votive offerings

(1) See the *Greek* Coin engraved for *Barthelemy*'s *Anacharsis*, Tab. XXVII. No. 1. *Paris*, 1790.

(2) Καταβᾶσι δὲ οὐκ ἐς τὴν κάτω πόλιν, ἀλλ' ὅσον ὑπὸ τὰ προπύλαια, πηγή τε ὕδατός ἐστι, καὶ πλησίον Ἀπόλλωνος ἱερὸν ἐν σπηλαίῳ, καὶ Πανός. *Pausaniæ*, lib. i. cap. 28. p. 68. *Lips.* 1696.

(3) See Vol. IV. of the Octavo edition of these Travels, Chap. VII. p. 318.

were placed; and although described as a cave which contained *a temple of Apollo, and of Pan*[4], would barely admit the size of a human figure. But this allusion in antient history to temples so diminutive that they could not have exceeded the size of a child's *baby-house*, may receive illustration, like many other parts of the *Heathen* religion, from existing superstitions. The subject has not, perhaps, been sufficiently explained; as none of the authors who have written on *Grecian* antiquities seem to be aware of a custom which has been transmitted from the earliest ages of *Pagan* worship to modern times. The Ἱερὰ of the *Greeks*, as well as the *Tabernacles* of *Eastern* nations, were sometimes not only *portable*, but they were so small, that the κίσται ἱεραὶ, used for inclosing them during journeys, scarcely exceeded the size of the fashionable snuff-boxes now used by the *petit-maîtres* of *Paris* and *London*. Examples of this kind of *portable shrine* are particularly common in *Russia*, and in all countries professing the religion of the *Greek* Church: they are made either of wood or of metal, with two little folding-doors, which are thrown open when the *Bogh* or *idol* is to be

Ἱερὰ of the *Greeks*.

Portable Shrines.

(4) Vid. *Pausan.* lib. i. ubi supra.

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worshipped[1]. Of such a nature were the *shrines* alluded to in Sacred History, where *Demetrius* is described as stirring up those who made *silver shrines* or *tabernacles* for *Diana*[2]; that is to say, *little temples*, or *cabinets* after the manner of temples. The custom of using them has been retained among the *Roman Catholics*. The first converts to *Christianity* brought the use of *portable temples* with them into the *Christian* Church; for, according to *Socrates Scholasticus*, the Emperor *Constantine* carried with him a *portable temple* in his expedition against the *Persians*, not for the worship of any idol, but of the true God[3]: this was a kind of *tent* said to resemble the tabernacle of *Moses* in the desert[4]. *Hiera* of this kind were also drawn by cattle. The *Philistines* sent back "the Ark of the God of *Israel*" in "a new cart" drawn by "two milch

(1) The pictures of *Roman-Catholic* churches have preserved the form of these shrines to a very late age; the doors themselves being painted, and serving, when thrown open, to exhibit a subject in three compartments. Of this form was the famous picture of the elevation or setting up of the Cross, by *Rubens*, over the high altar, in the Church of St. *Walburga*, at *Antwerp*. There is a very large print of this capital composition, by *Witdoech*, otherwise called *Withone*. St. *Walburga* was an *English* woman.

(2) *Acts* xix. 24.

(3) *Socrates Scholasticus*, lib. i. c. 18. *Cantab.* 1720.

(4) Ibid.

kine[5]." The temple of *Agrotes*, according to *Sanchoniatho*, was drawn by oxen. The *portable temple* was also sometimes carried upon men's shoulders: and although the "*bearing*" or "*taking up of Tabernacles*" are expressions used metaphorically in Scripture for the adoration paid to them, yet they are borrowed from a practice, which was well known at the time, of carrying the Tabernacle upon the shoulders of men from one place to another. Thus the *Israelites* are said to have "*borne*," and to *take up*," the "Tabernacle of *Moloch*[6]." Such *portable temples* among the Antients were conveyed with them to their wars, and accompanied them upon their travels. This was the constant usage of the *Arabians*[7], *Egyptians*[8], *Trojans*[9], *Carthaginians*[10], and *Germans*[11]. When settlements were made, and cities built, they were of course deposited in safe but conspicuous places; in cavities fashioned for the purpose, within the rocks on

(5) 1 *Sam.* c. vi. 3, 7, &c.

(6) *Amos*, c. v. *Psalms*, &c.

(7) See the authors quoted by *Hottinger*, Comp. Theatri Orient. c. i.

(8) *Apuleius Apol.* p. 506.

(9) See *Servius* on *Æn.* vi. ver. 68. *Dio*, lib. xl. *Herodian.* lib. iv. and *Amm. Marcellinus*, lib. xxii.

(10) See *Calmet*'s Dict. art. *Niches;* and the authors referred to by *Fabricius*, Bibliographia Ant. c. viii. 18.

(11) *Tacit.* de Mor. *Germ.*

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which their citadels stood; or in niches, by the side of their most frequented roads. *Hiera*, answering to this description, are found, at this day, in all countries professing the *Greek* and *Roman-Catholic* religions; before which *votive gifts* are placed, as in former ages: and this seems sufficient to explain the sort of *temples* alluded to by antient authors, as being here stationed within a niche, called the CAVE OF PAN, in the face of the rock below the *Acropolis* of ATHENS. Within this cave there formerly stood a statue of the goat-footed God; who, on that account, was said by *Euripides*[1], and by *Lucian*[2], to have fixed his residence at *Athens*, beneath the *northern* or *Pelasgic* wall of the *Acropolis:* and it is rather remarkable, that in a garden below this Grotto, at the foot of the rock, there was discovered a marble statue of *Pan*, of a size to suit the cavity, which exactly

Statue of *Pan*.

(1) Κρ. Ἄκουε τοίνυν· οἶσθα Κεκροπίας πέτρας;
Πρόσβορρον ἄντρον, ἃς Μακρὰς κικλησκόμεν.
Πρ. Οἶδ', ἔνθα Πανὸς ἄδυτα, καὶ βωμοὶ πέλας.
"Audi igitur: novisti Cecropias rupes,
Septentrionale in iis antrum, quas Macras vocamus?"
"Scio, ubi est sacellum Panis et ara prope."
Euripid. in Ion. 936. *p.* 334. *Edit. Barnes. Cantab.* 1694.

(2) Καὶ τὸ ἀπ' ἐκείνου, τὴν ὑπὸ τῇ ἀκροπόλει σκήλυγγα ταύτην ἀπολαβόμενος, οἰκεῖ μικρὸν ὑπὸ τοῦ Πελασγικοῦ, κ. τ. λ. *Luciani* Bis Accusatus, tom. VII. p. 60. *Bipont.* 1790.

corresponds with the description of the antient image in the Grotto, bearing a trophy upon its head[3]; for the iron cramp, by which this burden was sustained and connected with the mass of marble used for the lower part of the figure, yet remains. We saw this statue upon the spot where it was discovered; and we removed it to the University of *Cambridge*, where it is now placed, with the other *Greek Marbles*, in the Vestibule of the University Library[4]. The drapery afforded by the spoils of a goat thrown over the figure is executed in the very antient style of sculpture called *Græco-Etruscan*; and there is great reason to believe that this is the identical statue alluded to by *Lucian*, as before cited. Not far from the same place there was also found the *torso* of a small marble statue of *Apollo*, of a more diminutive size than that of *Pan*, but executed in a style of sculpture equal to any thing produced in the most splendid æra of the art. This we also brought to *England*. There is certainly

(3) *Lucian*. Deorum Dialogi, xxii. 3. *Panis* et *Mercurii*. *Bipont*. 1790.

(4) An engraving of this statue, from a drawing by the celebrated *Flaxman*, was made for Mr. *Wilkins*'s Antiquities of *Magna Græcia* (p. 71). For a further account of it, see "*Greek Marbles*," p. 9. No. XI. *Camb*. 1809.

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something singular in such an association so near to the *Adytum*, said to be tenanted by these two Deities. The identity of the Grotto itself was a theme of dispute among earlier travellers, who gave to the subject more consideration than perhaps it may seem to merit. *Guilletiere* is the first of the moderns by whom it is noticed. He had been with his companions to visit the small chapel called *Panagia Spiliotissa*, or our *Lady of the Grotto*, in a hollow of the rock above the *Theatre of Bacchus*, at the south-east angle of the *Acropolis;* which a *Greek* spy, a native of *Candia*, had pointed out to the *Venetians* as a proper place to serve as a mine in blowing up the citadel[1]. *Guilletiere* persuaded himself that the *Panagia* was nothing less than the actual grotto once dedicated to *Apollo* and *Pan*, which is mentioned by *Euripides* in two or three of his tragedies[2]. Seven years after *Guilletiere*'s visit, the same cavern was examined by *Wheler* and

(1) Voyage d'*Athens* par S^r *De la Guilletiere*, p. 180. *Paris*, 1675.

(2) "Dès que nous fusmes sortis de *Panagia*, j'obligeay nos gens à tourner la tête pour y regarder avec plus d'attention, parce que je les fis souvenir que c'estoit là *cette Grotte* si célébre dans l'antiquité, &c. Grace à la dureté du rocher, c'est là le plus entier de tous les célébres monumens qui nous sont restez de l'ancienne Athénes. Euripide a parlé de *cet antre*, en deux ou trois endroits de ses trajédies." *Ibid. p.* 179.

by *Spon;* both of whom deny that it was the *Grotto of Pan,* as mentioned by *Guilletiere;* and they place the real *Grotto of Pan* upon the *northern* side of the *Citadel,* beneath the *Pelasgic Wall,* according to the testimonies of EURIPIDES and of LUCIAN[3]. *Chandler* afterwards confirmed their observations[4]: and in this state the question now rests; no one having since expressed any doubt upon the subject.

As we drew near to the present entrance of the *Citadel,* we passed before the *façade* of the PROPYLÆA; the old entrance to the *Acropolis* between its *Doric* pillars being walled up. The *Turkish* guard at the gate suffered us to pass, as soon as we mentioned the name of *Lusieri;* and one of them offered to conduct us to the spot where he was then at work. We found him in the midst of the ruins of the ERECTHÉUM, seated upon a heap of stones, with his drawing implements before him, equally surprised and delighted to see us once more, and in such a place. It happened that the very pencil which he was

(3) *Euripid.* in *Ion.* vv. 17, 501, 936. *Lucian,* as before cited, See *Wheler's* Journey into *Greece,* p. 369. *Lond.* 1682. Also Voyage par *Jacob Spon,* tom. II. p. 97. *à la Haye,* 1724.

(4) *Chandler's* Travels in *Greece,* p. 59. *Oxford,* 1776.

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then using was one of several, made by *Middleton*, which the author had conveyed for him from *England* to *Naples* many years before. He had only two remaining: and he considered them of so much importance to the perfection of his designs, that he would willingly have purchased more at an equal weight of gold; using them only in tracing the *outline*, and as sparingly as possible. The best illustration of his remark was in a sight of the *outlines* he had then finished. It might have been said of the time he had spent in *Athens*, as of APELLES, "*Nulla dies sine lineâ:*" but such was the extraordinary skill and application shewn in the designs he was then completing, that every grace and beauty of sculpture, every fair and exquisite proportion, every trace of the injuries which time had effected upon the building, every vein in the marble, were visible in the drawing; and in such perfection, that even the nature and qualities of the stone itself might be recognised in the contour[1]. He would not hear

(1) Whoever may hereafter be the possessor of these Drawings, will have in the mere *outlines* (for it is impossible this artist can ever finish the collection he has made) a representation of the antiquities and beautiful scenery of *Greece*, inferior to nothing but the actual sight of them. Hitherto no *Mæcenas* has dignified himself by any thing deserving

of our descending again from the *Acropolis* before the evening: but gave us a recommendation to the house of a widow, sister of the late *English* Consul, where he said we might be comfortably lodged; and to which he promised to conduct us, after dining with him and the *Disdar* or Governor of the *Citadel*, in the midst of the splendid remains of architecture and sculpture by which we were surrounded. He became our guide to all the different buildings; and began by shewing us the PARTHENON. Some workmen, employed under his direction for the *British* Ambassador, were then engaged in making preparation, by means of ropes and pulleys, for taking down the *metopes*, where the sculpture remained the most perfect. The *Disdar* himself came to view the work, but with evident marks of dissatisfaction; and *Lusieri* told us that it was with great difficulty he could accomplish this part of his undertaking, from the attachment the *Turks* entertained towards a building which they had been

Spoliation of the Temples.

deserving the title of a patron of such excellence. Many have bought his designs when he could be induced to part with them, by which means he has barely obtained subsistence; and he is too passionately attached to the sources which *Athens* has afforded to his genius, to abandon *Greece*, even for the neglect which, in his letters to the author, he complains of having there experienced.

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accustomed to regard with religious veneration, and had converted into a mosque. We confessed that we participated the *Moslem* feeling in this instance, and would gladly see an order enforced to preserve rather than to destroy such a glorious edifice. After a short time spent in examining the several parts of the temple, one of the workmen came to inform *Don Battista* that they were then going to lower one of the *metopes*. We saw this fine piece of sculpture raised from its station between the *triglyphs*: but the workmen endeavouring to give it a position adapted to the projected line of descent, a part of the adjoining masonry was loosened by the machinery; and down came the fine masses of *Pentelican* marble, scattering their white fragments with thundering noise among the ruins. The *Disdar*, seeing this, could no longer restrain his emotions; but actually took his pipe from his mouth, and, letting fall a tear, said, in a most emphatical tone of voice, "Τέλος!" positively declaring that nothing should induce him to consent to any further dilapidation of the building[1].

(1) This man was, however, poor, and had a family to support; consequently, he was unable to withstand the temptations which a little money, accompanied by splendid promises, offered to the necessities of his situation. So far from adhering to his resolution, he was afterwards

Looking up, we saw with regret the gap that had been made; which all the ambassadors of

afterwards gradually prevailed upon to allow all the finest pieces of sculpture belonging to the *Parthenon* to be taken down; and succeeding travellers speak with concern of the injuries the building has sustained, exclusively of the loss caused by the removal of the *metopes*. One example of this nature may be mentioned; which, while it shews the havoc that has been carried on, will also prove the want of taste and utter barbarism of the undertaking. In one of the angles of the pediment which was over the eastern *façade* of the temple, there was a *horse's head*, supposed to be intended for the *horse of Neptune* issuing from the earth, when struck by his trident, during his altercation with *Minerva* for the possession of *Attica*. The head of this animal had been so judiciously placed by *Phidias*, that, to a spectator below, it seemed to be rising from an abyss, foaming, and struggling to burst from its confined situation, with a degree of energy suited to the greatness and dignity of its character. All the *perspective of the sculpture* (if such an expression be admissible), and certainly all the harmony and fitness of its proportions, and all the effect of attitude and force of composition, depended upon the work being viewed precisely at the distance in which *Phidias* designed that it should be seen. Its removal, therefore, from its situation, amounted to nothing less than its destruction:—take it down, and all the aim of the sculptor is instantly frustrated! Could any one believe that this was actually done? and that it was done, too, in the name of a nation vain of its distinction in the Fine Arts? Nay more, that in doing this, finding the removal of this piece of sculpture could not be effected without destroying the entire angle of the pediment, the work of destruction was allowed to proceed even to this extent also? Thus the form of the temple has sustained a greater injury than it had already experienced from the *Venetian* artillery; and the *horse's head* has been removed, to be placed where it exhibits nothing of its original effect: like the acquisition said to have been made by another Nobleman, who, being delighted at a puppet-show, bought Punch, and was chagrined to find, when he carried him home, that the figure had lost all its humour.

Yet

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the earth, with all the sovereigns they represent, aided by every resource that wealth and talent can now bestow, will never again repair. As to our friend *Lusieri*, it is hardly necessary to exculpate him; because he could only obey the orders he had received, and this he did with manifest reluctance: neither was there a workman employed in the undertaking, among the artists sent out of *Rome* for that purpose, who did not express his concern that such havoc should be deemed necessary, after *moulds* and

Yet we are seriously told, (*Memorandum*, *p.*8. *Lond.* 1811,) that this mischief has been done with a view to "rescue these specimens of sculpture from impending ruin:" then, why not exert the same influence which was employed in removing them, to induce the *Turkish* Government to adopt measures for their effectual preservation! Ah no! a wiser scheme was in agitation: it was at first attempted to have them all *mended* by some modern artist!!! (*See Memor. p.* 39.) From this calamity they were rescued by the good taste of *Canova*. (*Ibid.*) The sight of them (*Memor. p.* 42.) "so rivetted and agitated the feelings of Mrs. Siddons, *the pride of theatrical representation*, as actually to draw tears from her eyes." And who marvels at such emotion?

"Cold is the heart, fair Greece! that looks on thee,
Nor feels as lovers o'er the dust they lov'd;
Dull is the eye that will not weep to see
Thy walls defac'd, thy mouldering shrines remov'd
By British hands, which it had best behov'd
To guard those relics—ne'er to be restor'd.
Curst be the hour when from their isle they rov'd,
And once again thy hapless bosom goar'd,
And snatch'd thy shrinking Gods to Northern climes abhorr'd."

Childe Harold's Pilgrimage, *Canto* II. 15. *Lond.* 1812

casts had been already made of all the sculpture which it was designed to remove. The author would gladly have avoided the introduction of this subject; but as he was an eye-witness of these proceedings, it constitutes a part of the duties he has to fulfil in giving the narrative of his travels; and if his work be destined to survive him, it shall not, by its taciturnity with regard to the spoliation of the *Athenian* temples, seem to indicate any thing like an approval of the measures which have tended so materially towards their destruction.

Comparison between the *Grecian* and *Roman* Buildings.

To a person who has seen the ruins of *Rome*, the first suggestion made by a sight of the buildings in the *Acropolis* is that of the infinite superiority of the *Athenian* architecture. It possesses the greatness and majesty of the *Egyptian*, or of the antient *Etruscan* style, with all the elegant proportions, the rich ornaments, and the discriminating taste of the most splendid æra of the Arts. "Accustomed as we were," said *Stuart*[1], in speaking of the *Parthenon*, "to the antient and modern magnificence of *Rome*, and, by what we had heard and read, impressed

(1) Antiquities of *Athens*, vol. II. p. 9. *Lond.* 1787.

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with an advantageous opinion of what we were come to see, we found the image our fancy had preconceived greatly inferior to the real object." Yet *Wheler*, who upon such a subject cannot be considered as of equal authority with *Stuart*, says of the monuments of antiquity yet remaining in *Athens*[1], "I dare prefer them before any place in the world, *Rome only excepted.*" If there be existing upon the earth any buildings which may fairly be brought into a comparison with the *Parthenon*, they are the temples of *Pæstum* in *Lucania*; but even these can only be so with reference to their superior antiquity, to their severe simplicity, and to the perfection of design visible in their structure: in graceful proportion, in magnificence, in costliness of materials, in splendid decoration, and in every thing that may denote the highest degree of improvement to which the *Doric* style of architecture ever attained, they are vastly inferior. This is at least the author's opinion. *Lusieri*, however, entertained different sentiments; and his authority upon such a subject is much more worthy of the reader's attention. *Lusieri* had resided at *Pæstum*; and had

(1) Journey into *Greece*, Book V. p. 357. *Lond.* 1682.

dedicated to those buildings a degree of study which, added to his knowledge of the arts, well qualified him to decide upon a question as to the relative merits of the *Athenian* and *Posidonian* specimens of *Grecian* architecture. His opinion is very remarkable: he considered the temples of *Pæstum* as examples of a purer style; or, as he termed it, of a more correct and classical taste. "In those buildings," said he, "the *Doric* order attained a pre-eminence beyond which it never passed; not a stone has been there placed without some evident and important design; every part of the structure bespeaks its own essential utility." He held the same opinion with regard to the Temple of the *Panhellenian Jupiter* in the Island of *Ægina*. "Of such a nature," he added, "were works in architecture, when the whole aim of the architect was to unite grandeur with utility; the former being founded on the latter. All then was truth, strength, and sublimity." According to his opinion, a different character is applicable to the *Parthenon*. In this building, the *Doric*, having attained its due proportions, was supposed to be displayed with every perfection which the arts of *Greece* could accomplish; but this has not been the case. In all that relates to

Athenian, Posidonian, and Æginetan Architecture.

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harmony, elegance, execution, beauty, proportion, the *Parthenon* stands a *chef-d'œuvre;* every portion of the sculpture by which it is so highly decorated has all the delicacy of a *caméo:* but still there are faults in the building, and proofs of negligence, which are not found in the temples of *Pæstum;* and these *Lusieri* considered as striking evidences of the state of public morals in the gay days of *Pericles;* for he said it was evident that he had been cheated by his workmen. He pointed those defects out to us. Above the architrave, behind the *metopes* and *triglyphs,* there are vacuities sufficiently spacious for a person to walk in, which, in some instances, and perhaps in all, had been carelessly filled with loose materials; but at *Pæstum,* the same parts of the work are of solid stone, particularly near the angles of those temples; which consist of such prodigious masses, that it is inconceivable how they were raised and adjusted. In other parts of the *Parthenon* there are also superfluities; which are unknown in the buildings of *Pæstum,* where nothing superfluous can be discerned. These remarks, as they were made by an intelligent artist, who, with leisure and abilities for the inquiry, has paid more attention to the subject than any one

else, we have been careful to preserve. For our own parts, in viewing the *Parthenon*, we were so much affected by its solemn appearance, and so much dazzled by its general splendour and magnificence, that we should never have ventured this critical examination of the parts composing it; nor could we be persuaded entirely to acquiesce in the opinion thus founded upon a comparison of it with the *Posidonian* and *Æginetan* buildings. Often as it has been described, the spectator who for the first time approaches it finds that nothing he has read can give any idea of the effect produced in beholding it. Yet was there once found in *England* a writer of eminence, in his profession as an architect[1], who recommended the study of *Roman* antiquities in *Italy* and in *France*, in preference to the remains of *Grecian* architecture in ATHENS; and who, deciding upon the works of *Phidias*, *Callicrates*, and *Ictinus*, without ever having had an opportunity to examine them but in books and prints, ventured

(1) See a Treatise on the Decorative Part of Civil Architecture, by Sir *William Chambers*, pp. 19, 21, &c. Third edition. *Lond.* 1791.—Also *Reveley*'s Reply, in his Pref. to the Third Volume of *Stuart*'s Antiq. of *Athens*, p. 10. *Lond.* 1794.

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to maintain that the *Parthenon* was not so considerable an edifice as the Church of St. *Martin* in *London;* thereby affording a remarkable proof of the impossibility of obtaining from any written description, or even from engraved representation, any adequate idea of the buildings of *Antient Greece;* compared with whose stupendous works, the puny efforts of modern art are but as the labours of children.

By means of the scaffolds raised against the *Parthenon,* for the *Formatori,* and for other artists who were engaged in moulding and making drawings from the sculpture upon the frieze, we were enabled to ascend to all the higher parts of the building, and to examine, with the minutest attention, all the ornaments of this glorious edifice. The sculpture on the *metopes,* representing the Combats of the *Centaurs* and *Lapithæ,* is in such bold relief, that the figures are all of them statues. Upon coming close to the work, and examining the state of the marble, it was evident that a very principal cause of the injuries it had sustained was owing, not, as it has been asserted[1], to "the *zeal of the early*

Cause of the Injuries sustained in the Sculpture of the *Parthenon.*

(1) Memorandum on the subject of the Earl of *Elgin*'s Pursuits in *Greece,* p. 11. *Lond.* 1811.

Christians[2], the barbarism of the *Turks*, or to the explosions which took place when the temple was used as a powder magazine," but to the decomposition of the stone itself, in consequence of the action of the atmosphere during so many ages. The mischief has originated in the sort of marble which was used for the building; this, not being entirely homogeneous, is characterized by a tendency to exfoliate when long exposed to air and moisture. Any person may be convinced of this, who will examine the specimens of sculpture which have been since removed to this country from the *Parthenon;* although, being expressly selected as the most perfect examples of the work, they do not exhibit this decomposition so visibly as the remaining parts of the building. But

(2) In the little Tract which the author published in 1803, containing the "Testimonies of different Authors respecting the Statue of Ceres," p. 4, and also in his Account of the "*Cambridge Marbles*" published in 1809, p. 15. he attributed to "*the zeal of the early Christians*" a part of the injury done to the Temple at *Eleusis*. He has since been much amused by finding the same expression adopted by the writer of the Earl of *Elgin's* "*Memorandum*" above cited, where the "*early Christians*" are made also responsible for the injury done to the *metopes* of the *Parthenon* (See *Memorandum*, *p.* 11). Now, abating the *long arms*, or the *long ladders*, which the said *Christians* must have called into action to reach the entablature of this building, it does not appear highly probable that the very people who consecrated the *Parthenon*, as *Wheler* says, "TO SERVE GOD IN," would take so much pains to disfigure and to destroy their place of worship.

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throughout the *metopes*, and in all the exquisite sculpture of the frieze which surrounded the outside of the cell of the temple, this may be observed: a person putting his hand behind the figures, or upon the plinth, where the parts have been less exposed to the atmosphere, may perceive the polished surface, as it was left when the work was finished, still preserving a high degree of smoothness; but the exterior parts of the stone have been altered by *weathering;* and where veins of *schistus* in the marble have been affected by decomposition, considerable parts have fallen off. Yet, to operate an effect of this nature, it required the lapse of twenty-three centuries; and we may fairly conclude that what remained had undergone sufficient trial to have continued unaltered for a series of ages: at all events, it would have been safe from the injuries to which the finest parts of the sculpture have been since so lamentably exposed, when they were torn from the temple, either to be swallowed by the waves of *Cythera*, or to moulder under the influence of a climate peculiarly qualified to assist their progress towards destruction[1].

(1) "The Ambassador has carried off every rich morsel of sculpture that was to be found in the *Parthenon:* so that he, in future, who wishes to see *Athens*, must make a journey to *Scotland*." *Colonel Squire's MS. Correspondence.*

It is with reluctance that the author omits a description of the whole of the sculpture upon the frieze beneath the ceiling of the *Peripterus*[2]. To an artist, the boldness and masterly execution of the *metopes* may be more interesting; but a sight of the splendid solemnity of the whole *Panathenaic Festival*, represented by the best artists of *Antient Greece*, in one continued picture above three feet in height, and originally six hundred feet in length, of which a very considerable portion now remains, is alone worth a journey to *Athens*; nor will any scholar deem the undertaking to be unprofitable, who should visit *Greece* for this alone. The whole population of the antient city, animated by the bustle and business of the *Panathenæa*, seems to be exhibited by this admirable work; persons of either sex and of every age, priests, charioteers, horsemen, cattle, victors, youths, maidens, victims, gods, and heroes, all enter into the procession; every countenance expresses the earnestness and greatness of the occasion; and every magnificence of costume, and varied disposition of the subject, add to the effect of the representation. It is somewhere said of *Phidias*,

Splendid Representation of the *Parthenon*.

Description of the Work.

(2) For a full account of it, see *Stuart's Athens*, vol. II. p. 12. *Lond.* 1787.

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that, as a sculptor, he particularly excelled in his statues of horses: perhaps some notion may be conceived of the magic of his art, when it is related, that of a hundred horses introduced by him into the *Panathenaic pomp*, there are not two, either in the same attitude, or which are not characterized by a marked difference of expression. Some circumstances were made known to us by our being able to examine the marble closely, which we did not know before; although they had been alluded to by *Stuart*[1]: the bridles of the horses were originally of gilded bronze; this we perceived by the holes left in the stone for affixing the metal, and also by little bits of the bronze itself, which the *Formatori* had found in the work. We should hardly have believed that such an article of dress as the leathern boot, with its top turned over the calf of the leg, was worn by the antient *Athenian*, as well as by *English* cavaliers, if we had not seen the *Cothurnus* so represented upon the figures of some of the young horsemen in this procession; and as coxcomically adapted to the shape of the leg, and set off with as great nicety, as for a *Newmarket* jockey. Another singular piece of foppery, worn also by the

Of the *Cothurnus*;

(1) Antiq. of *Athens*, vol. II. p. 14. *Lond.* 1787.

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and *Petasus* or *Pileus.*

Athenian beaux, consisted of a light gipsey hat, perhaps made of straw, tied with ribbands under the chin. We noticed the figure of a young horseman with one of these hats, who seemed, from his appearance in the procession, to be a person of distinction, curbing a galloping steed; but the wind had blown the hat from his head, and, being held by the ribbands about the neck, it hung behind the rider, as if floating in the air: the sculptor having evidently availed himself of this representation to heighten the appearance of action in the groupe, and nothing could be more spirited. That this kind of hat was considered as a mark of distinction, seems to be probable, from the circumstance of its being still worn by the Patriarchs of the *Greek* church [2]: it appears upon the head of the Patriarch of *Constantinople*, as he is represented by a wood-cut in the work of *Martin Crusius* [3]; but perhaps, in the latter instance, it should rather be considered as the *petasus* [4], than the *pileus*. Also, by attending to its appearance upon *Grecian* vases of *terra cotta*, we may perceive that it was worn by no common individuals.

(2) See Vol. I. of these Travels, Chap. IX. p. 194. Octavo edition.

(3) *Turco-Græcia*, p. 106. *Basil*, 1583.

(4) Vid. *Lipsius* de Amphitheat. c. 19.

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A beautiful figure of *Actæon*, with this kind of hat, is preserved upon one of the *Greek Marbles* in the University Library at *Cambridge*[1]: and another representation of the same person, similarly attired, appears upon the *Neapolitan Vase*[2], where there is also an effigy of *Castor* with the *pileus* upon his head; for *Actæon*, in both instances, is figured with his head uncovered, the hat hanging, by its ribbands, in graceful negligence behind his shoulders; and after this manner it is more frequently represented. Among the *Romans*, who rarely used any covering for the head, the *pileus*, when worn, was the distinguishing badge of freedmen; and the use of it, as a privilege, was granted to persons who had obtained their liberty. In the Heroic age no kind of hats were worn, if we may judge from the Poems of *Homer*, where there is no allusion to any such article of apparel. Indeed, *Eustathius* affirms that the *Romans* derived their custom of going

(1) This marble represents the body of an *Amphora*, about three feet in length, from the shore of the *Propontis*. It was presented to the University by Mr. *Spencer Smith*, late Minister Plenipotentiary at the *Ottoman Porte*, and brother of Sir *Sidney Smith*. The sculpture is in low relief, but it is very antient.

(2) Now in the possession of Mr. *Edwards*, of *Harrow*, late bookseller in *Pall Mall, London*.

bareheaded from the *Greeks*[3]: hence it may almost be proved, that in this bas-relief, (as nothing was ever introduced by antient artists into their designs without some symbolic allusion,) the hat was intended as a distinguishing token[4]; and its appearance is the more interesting, because it has been the opinion of antiquaries that this frieze contained the portraits of the leading characters at *Athens*, during the *Peloponnesian* war; particularly of *Pericles*, *Phidias*, *Socrates*, and *Alcibiades*[5].

Practice of gilding and painting the Statues

We saw with the same advantage all the remaining sculpture of this stately edifice; visiting it often afterwards to examine the different parts more leisurely. Among the remains of the sculpture in the western pediment, which is in a very ruined state, the artists had observed, not only the races of paint with which the statues had antiently been covered, but also of gilding. It was usual to gild the

(3) Vid. *Eustath.* in *Homer.* Odyss. lib. i.

(4) It is still so considered at *Athens*. *Guilletiere*, in giving an account of the *Vecchiados* or *Elders*, selected out of the principal *Christian* families, forming a part of the jurisdiction of the city, says they are distinguished from the other citizens by wearing "*little hats.*" These are his words:—"*Les Vecchiados portent de petits chapeaux, pour les distinguer des autres habitans.*" Voyage d'*Athénes*, p. 159. *Paris*, 1675.

(5) See Memorandum on the subject of the Earl of *Elgin*'s Pursuits in *Greece*, p. 12. *Lond.* 1811.

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hair of the statues which represented *Deities*, and sometimes other parts of the bodies. This practice remained to a very late period of the art, as it has been already shewn in a former part of this work[1]. During an excavation which *Lusieri* had carried on here, he had discovered the antient pavement, in its entire state; consisting of the same white marble as the temple. We found an *Inscription*, which proves how antient the custom was of pronouncing the *Greek* B like the *Roman* V, by the manner of writing a name which must have been their *Victorinus:* "PHANÉAS, HIEROPHANT, SON OF VICTORINUS."

ΦΑΝΕΙΑCΤΗCΒΙΚΤΩΡΕΙ
ΝΟΥΙΕΡΟΦΑΝΤΗC

Marbles used in the *Acropolis.*

Among the ruins of this and of other buildings in the *Acropolis*, we noticed the fragments of almost every kind of marble, and of the most beautiful varieties of *breccia;* but particularly of the *verd-antique*, entire columns of which had once adorned the *Erecthéum*. Under a heap of loose stones and rubbish in the centre of it, we discovered the broken shaft of a *verd-antique* pillar of uncommon beauty: this we purchased of the *Disdar;* and having with great difficulty

(1) See Vol. V. Chap. IV. p. 205 of the 8vo Edition of these Travels.

removed it from the *Acropolis*, we sent it to *England*[2]. A bluish-grey limestone was also used in some of the works; particularly in the exquisite ornaments of the *Erecthéum*, where the frieze of the temple and of its porticoes are not of marble, like the rest of the building, but of this sort of slate-like limestone: the tympanum of the pediment is likewise of the same stone; a singular circumstance truly, and requiring some explanation[3]. It resembles the limestone employed in the walls of the *Cella* of the *Temple of Ceres* at *Eleusis*, and in buildings before the use of marble was known for purposes of architecture; such, for example, as the sort of stone employed in the *Temple of Apollo* at *Phigalia*[4], and in other edifices of equal antiquity: it effervesces briskly in acids, and has all the properties of common compact limestone; except that it is hard enough to cut glass,

Singular Construction of the *Erecthéum*.

(2) It is now in the Vestibule of the University Library at *Cambridge*. See "Greek Marbles," No. XVII. p. 39. *Camb.* 1809.

(3) For this fact the author is indebted to Mr. *Wilkins*, author of the Antiquities of *Magna Græcia*, &c.

(4) Specimens of this slate-like limestone were brought to the author for the Mineralogical Lecture at *Cambridge*, from the Temple of the *Phigalian Apollo* in the *Morea*, by Mr. *Walpole*. It is also found upon *Parnassus*, and in other parts of *Greece*. Some of the limestone of *Parnassus* breaks with a conchoïdal fracture, and is hard enough to cut glass.

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and, of course, is susceptible of a fine polish; exhibiting a flat conchoïdal fracture, which is somewhat splintery. We could not discover a single fragment of *porphyry;* which is remarkable, as this substance was almost always used by the Antients in works of great magnificence. Among the loose fragments dispersed in the *Acropolis,* we found a small piece of marble with an inscription, but in so imperfect a state, that it is only worth notice as a memorial of the place where it was found, and in its allusion to the *Prytanéum,* which is the only legible part of it[1]. That the *Prytanéum,* where the written laws of *Solon* were kept[2], was not situate near to the spot, but in the lower city, may be easily proved. Yet some have believed that it was in the *Acropolis;* owing to that remarkable passage in *Pausanias,* which set at rest the mistaken opinion of *Ptolemy*'s importation of the worship of *Serapis* into EGYPT; *Memphis* having been the original source of this superstition, both for the *Alexandrians* and the *Athenians*[3]. After

Of the *Prytanéum.*

(1) Now in the Vestibule at *Cambridge.* See "Greek Marbles," No. XXX. p. 52. *Camb.* 1809.

(2) Πλησίον δὲ Πρυτανεῖόν ἐστιν, ἐν ᾧ νόμοι τε οἱ Σόλωνός εἰσι γεγραμμένοι. *Pausaniæ,* lib. i. c. 18. p. 41. *Lips.* 1696.

(3) See Vol. V. of these Travels, Chap. VII. p. 382. Note (5). Octavo edition.

speaking of the PRYTANÉUM, *Pausanias* says[4], "Hence, to those going towards *the lower parts of the city*, the *Temple of Serapis* presents itself, whose worship the *Athenians* received from *Ptolemy*:" adding, "Among the *Egyptian* fanes of this Deity, *the most renowned*, indeed, is that of ALEXANDRIA, but *the most antient* that of MEMPHIS." But, in answer to this, it may be observed, that the same author also *ascends* from the *Prytanéum*, along the *street of the Tripods*, towards the *Propylæa*[5]. Moreover, it is recorded, that the tablets of the laws which had been preserved in the *Citadel* were afterwards removed to the *Prytanéum*[6]; and they were termed τοὺς κάτωθεν νόμους, because they were kept in the *lower* city.

With regard to the ERECTHÉUM, which is situate at the distance of about a hundred and fifty feet to the north of the *Parthenon*, it has generally been described as consisting of three *Erecthéum.*

(4) Ἐντεύθεν ἰοῦσιν ἐς τὰ κάτω τῆς πόλεως, Σαράπιδός ἐστιν ἱερὸν, ὃν Ἀθηναῖοι παρὰ Πτολεμαίου θεὸν ἐσηγάγοντο. Αἰγυπτίοις δὲ ἱερὰ Σαράπιδος, ἐπιφανέστατον μὲν ἐστιν Ἀλεξανδρεῦσιν, ἀρχαιότατον δὲ ἐν Μέμφει. *Pausaniæ*, lib. i. c. 18. p. 42. *Lips.* 1696.

(5) Ἔστι δὲ ὁδὸς ἀπὸ τοῦ Πρυτανείου καλουμένη Τρίποδες. *Pausan.* lib. i. c. 20. p. 46. *Lips.* 1696.

(6) *Jul. Pollux*, lib. viii. c. 10. *Amst.* 1706.

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contiguous temples; that of *Erectheus*, of *Minerva Polias*, and of *Pandrosus*. *Stuart* considered the eastern part of the building alone as being the *Erecthéum*; the part to the westward as that of *Minerva*; and the adjoining edifice on the south side, distinguished by the *Caryatides* supporting the entablature and roof, as the chapel which was dedicated to the Nymph *Pandrosus*[1]. This opinion has been adopted by other writers[2]: but it seems more consistent with the description and allusions to this building in the works of antient authors, to suppose that the whole structure was called ERECTHÉUM, consisting only of two contiguous temples; that of *Minerva Polias*, with its portico towards the east; and that of *Pandrosus* towards the west, with its two porticoes standing by the north and south angles, the entrance to the *Pandroseum* being on the northern side[3]. *Pausanias*[4] calls the whole building EPEXΘEION, and he decidedly describes it, not

Temples of *Pandrosus* and *Minerva Polias*.

(1) Antiq. of *Athens*, vol. II. chap. 2. p. 16. *Lond.* 1787.

(2) "Near the *Parthenon* are *three* temples." *(Memorandum of the Earl of Elgin's Pursuits in Greece, p.* 23. *Lond.* 1811.*)* See also *Chandler's Trav. in Greece, chap.* 11. *p.* 52. *Oxf.* 1786. &c. &c.

(3) See a Plan of these buildings by Mr. *W. Wilkins*, author of the Antiquities of *Magna Græcia*, &c. as engraved for Mr. *Walpole*'s Selections from the MS. Journals of Travellers in the *Levant*.

(4) Ἔστι δὲ καὶ οἴκημα Ἐρέχθειον καλούμενον. *Pausan.* lib. i. c. 26. p. 62. *Lips.* 1696.

as of a *triple*, but as of a *duple* form[5]; and in the succeeding chapter he mentions the two parts of which it consisted, naming them the Temples of *Pandrosus* and *Minerva*[6]. The sepulchral origin of the *Parthenon*, as of all the *Athenian* temples, has been already proved; and the same historian who has preserved a record of the situation of the *sepulchre of Cecrops* also informs us that the *tomb of Ericthonius* existed in the Temple of *Minerva Polias*[7]. The *Turks* had made a powder-magazine of one of the vestibules of this building; so that it was necessary to creep through a hole in the wall in order to see the finest specimen of *Ionic* architecture now existing: it was an inner door of one of the temples; and it has been judiciously remarked[8] of the sculpture everywhere displayed in this edifice, that "it is difficult to conceive how marble has been wrought to such a depth and brought to so

(5) Καὶ διπλοῦν γάρ ἐστι τὸ οἴκημα. Ibid.

(6) Τῷ ναῷ δὲ τῆς Ἀθηνᾶς Πανδρόσου ναὸς συνεχής ἐστι. Ibid. c. 27. p. 64. *Lips.* 1696.

(7) Ἀθήνησι δὲ ἐν ἀκροπόλει, Κέκροπος, ὡς φησὶν Ἀντίοχος ἐν τῷ ἐννάτῳ τῶν ἱστοριῶν· τί δαὶ Ἐριχθόνιος; οὐχὶ ἐν τῷ νεῷ τῆς Πολιάδος κεκήδευται. "Athenis autem in ipsâ pariter Acropoli, Cecropis, ut Antiochus Historiarum nono scriptum reliquit. Quid porrò Ericthonius? nonne in Poliadis templo sepultus est?" *Clementis Alexandrini Cohortatio ad Gentes, tom.* I. *p.* 39. *Oxon.* 1715.

(8) Memorandum, &c. p. 24. *Lond.* 1811.

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sharp an edge, the different ornaments having all the delicacy of works in metal." *Lusieri*, for whom and for the other artists this passage had been opened, said, that he considered the workmanship of the *frieze* and *cornice*, and of the *Ionic capitals*, as the most admirable specimens of the art of sculpture in the world[1]: he came daily to examine it, with additional gratification and wonder. He directed our attention to the extraordinary state of preservation in which the *Caryatides* of the *Pandroseum* still remained: passing the hand over the surface of the marble upon the necks of these statues, it seemed to retain its original polish in the highest perfection. Within this building, so late as the second century, was preserved the *olive-tree* mentioned by *Apollodorus*[2],

Of the *Olive*;

(1) Mr. *Cripps* has preserved, in his MS. Journal, a note, dictated by *Lusieri*, relative to a very curious discovery made by that artist with regard to the sculptured ornaments of the *Erecthéum*. The author also well remembers its being pointed out to him by the same person, upon the spot. *Lusieri* found among the most delicate intertexture of the wreaths and foliage, small brass nails, and bits of antique glass, which had been fastened on to heighten the general delicacy and exquisite finishing of the work. This circumstance has been noticed by no other traveller. Perhaps, according to our notions of taste, as founded upon the *Grecian* School, these works appear more beautiful in their present nakedness than they would have done if we had beheld them as they were originally finished, when they were painted and gilded, and studded with glass beads, or invested with other extraneous ornament.

(2) Vid. *Pausan.* lib. i. c. 27. p. 64. *Lips.* 1696.

which was said to be as old as the foundation of the citadel. *Stuart* supposed it to have stood in the portico of the Temple of *Pandrosus* (called by him the *Pandroseum*), from the circumstance of the air necessary for its support, which could here be admitted between the *Caryatides;* but instances of trees that have been preserved unto a very great age, within the interior of an edifice inclosed by walls, may be adduced. The building was of course erected subsequently to the growth of the tree, and was in some degree adapted to its form. A very curious relic of this kind may be seen at *Cawdor Castle*, near *Inverness*, in *Scotland;* in which building a hawthorn-tree of great antiquity is very remarkably preserved. Tradition relates, that the original proprietor of the edifice was directed by a dream to build a castle exactly upon the spot where the tree was found; and this was done in such a manner as to leave no doubt but that the tree existed long before the structure was erected. The trunk of this tree, with the knotty protuberances left by its branches, is still shewn[3] in a vaulted apartment at the bottom of the principal tower: its roots branch out beneath

(3) The author saw it in 1797. The name of the building, as it is now pronounced, is not *Cawdor*, but *Calder* Castle.

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the floor, and its top penetrates the vaulted arch of stone above, in such a manner that any person seeing it is convinced the masonry was adjusted to the shape and size of the plant, a space being left for its admission through the top of the vault. The *hawthorn-tree* of *Cawdor Castle*, and the traditionary superstition to which it has owed its preservation during a lapse of centuries, may serve as a parallel to the history of the *Athenian Olive*, by exhibiting an example nearly similar; the one being considered as the *Palladium* of an antient *Highland* Clan[1], and the other regarded as the most sacred relic of the *Cecropian* Citadel. Within the *Erecthéum* was the

and of the *Well.*

Well of *salt* water, also shewn as a mark of the contest for *Attica* between *Neptune* and *Minerva*[2]. This *well* is mentioned by *Wheler*[3], who could not obtain permission to see it: he was assured that it was "almost dry" when he visited the

(1) It had been a custom, from time immemorial, for guests in the castle to assemble around this tree, and drink "*Success to the hawthorn,*" or, in other words, "*Prosperity to the beam of the house of Cawdor;*" upon the principle observed still in *Wales*, of figuratively connecting the *upright prop* or *beam*, which, in old houses, extended from the floor to the roof, with the main-stem or master of a family. The first toast after dinner in a *Welch* mansion is, generally, "*The chief beam of the house.*"

(2) *Pausan. lib.* i. *c.* 26. *Lips.* 1696.

(3) Journey into *Greece*, p. 364. *Lond.* 1682.

Acropolis: but before *Wheler* arrived in *Athens,* it had been seen and very curiously described by *Guilletiere,* whose account of the notions entertained concerning it by the inhabitants exactly corresponds with all that *Pausanias* had related of its antient history[4]. The existence of the *well,* in such a remarkable situation, identifies the *Erecthéum* better than any proof derived from the present appearance of the building.

We dined with Signor *Lusieri* and the artists who were his fellow-labourers in the *Acropolis,* upon a boiled kid and some rice. Honey from Mount *Hymettus* was served, of such extraordinary toughness and consistency, although quite transparent, that the dish containing it might be turned with its bottom upwards without spilling a drop; and the surface of it might also be indented with the edge of a knife, yielding to the impression without separation, like a mass of dough. As an article of food, it is reckoned

(4) "Au sortir du temple nous vîmes, à cinquante pas de là, ce puys célébre, dont on a toujours parlé comme d'une des merveilles de la Nature; et adjourd'huy les Athéniens le content pour une des plus curieuses raretéz de leur pays. Son eau est salée, et a la couleur de celle de la mer: toutes les fois que le vent du midy souffle, elle est agitée, et fait un grand bruit dans le fond du puys." *Voyage d'Athénes, p.* 298. *à Paris,* 1675.

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very heating; and persons who eat much of it are liable to fever. We tasted the wine of *Athens*, which is unpleasant to those who are not accustomed to it, from the quantity of resin and lime infused as substitutes for brandy. After dinner we examined the remains of the

Propylæa. PROPYLÆA; concerning which we have little to add to the remarks already published. Over the entrance may be seen one of those enormous slabs of marble, called *marble beams* by *Wheler*[1]; and to which *Pausanias* particularly alluded, when, in describing the Propylæa, he says, that, even in his time, nothing surpassing the beauty of the workmanship, or the magnitude of the stones used in the building, had ever been seen[2]. We have since compared the dimensions of this slab with those of an architrave of much greater size, namely, that which covers the entrance to the great sepulchre at *Mycenæ*; for it is remarkable that *Pausanias*, who would have mentioned the fact if he had seen the latter, gives a very detailed account of the ruins of that city, and yet takes no notice of the most prodigious mass perhaps ever raised for any purpose of

(1) Journey into *Greece*, Book V. p. 359. *Lond.* 1682.

(2) Τὰ δὲ Προπύλαια λίθου λευκοῦ τὴν ὀροφὴν ἔχει, καὶ κόσμῳ καὶ μεγέθει τῶν λίθων μέχρι γε καὶ ἐμοῦ πρεσῖχε. *Pausaniæ Attica, c.* 21. *p.* 51. *Lips.* 1696.

architecture, and which is nearly four times as large[3] as any of the stones that so much excited his admiration in viewing the *Propylæa*. This magnificent building, fronting the only entrance to the *Citadel*, has also experienced some of the effects of the same ill-judged rapacity which was levelled against the *Parthenon*. If the influence of a better spirit do not prevent a repetition of similar "*Pursuits in Greece*," ATHENS will sustain more damage in being visited by travellers, calling themselves *persons of taste*, than when it was forgotten by the world, and entirely abandoned to its barbarian possessors: in a few years, the traveller even upon the spot must be content to glean his intelligence from the representation afforded by books of Travels, if he should be desirous to know what remained of the Fine Arts so lately as the time

(3) The slab at *Mycenæ* is of *breccia*, twenty-seven feet long, seventeen feet wide, and above four feet and a half in thickness. That which remains at the *Propylæa* is of white marble, cut with the utmost precision and evenness: its length is seventeen feet nine inches. The former has quite an *Ægyptian* character: the latter bespeaks the finer art of a much later period in history. But the slab of marble at the *Propylæa* is not the largest even in *Athens*; an architrave belonging to the Temple of *Jupiter Olympius* exceeds it in cubical dimensions: the length of this architrave equals twenty-two feet six inches; its width three feet; and its height six feet six inches. *See Stuart's Athens; Pref. to vol.* III. *p.* 9. *Lond.* 1794.

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in which the city was visited by *Wheler*, by *Chandler*, or by *Stuart*. We afterwards examined the remains of the original *walls of the Acropolis;* and observed some appearances in the work which had not at that time, so far as our information extended, been noticed by preceding travellers. Those *walls* exhibit *three* distinct periods of construction; that is to say, the *masonry of modern times* in the repairs; a style of building which can only be referred to the *age of Cimon*, or of *Pericles;* and the antient *Pelasgic* work, as mentioned by *Lucian*[1]. This was pointed out to us by *Lusieri;* but the circumstance which had escaped his notice, which we afterwards ascertained, was, that a row of *triglyphs*, and intervening *metopes*, had been continued all round the upper part of the walls, immediately beneath the coping. Other travellers have since observed and mentioned the same fact[2]: hence it is evident, from the circumference of the *Acropolis* being thus characterized by symbols of sacred architecture, that the whole *peribolus* was considered as one vast and solemn sanctuary. We have an instance of the same kind of sanctuary in modern times, and in our own age.

Walls of the *Acropolis*.

(1) *Bis Accusatus*, tom. VII. p. 60. *Bipont.* 1790.
(2) Memorandum, &c. p. 28. *Lond.* 1811.

The *Kremlin* at *Moscow*, the *Acropolis* of a city whose inhabitants have preserved, with their religion, many a remnant of *Grecian* manners, is in like manner held sacred by the people; and no person is permitted to pass the "*Holy Gate*," leading to the interior, but with his head uncovered[3].

Odéum of Regilla.

We then descended, to visit the ODÉUM OF REGILLA, (the building we had passed in the morning,) at the foot of the rock of the *Acropolis*, and upon its *south-western* side[4]. The remains of this edifice are those which *Wheler* and all former travellers, excepting *Chandler*, even to the time of *Stuart*, have described as the THEATRE OF BACCHUS. *Chandler* considered it as the *Odéum* of *Pericles*, rebuilt by *Herodes Atticus*. But *Pausanias*, speaking of the *Odéum* erected by *Herodes* in memory of his wife, mentions it as an original structure. It was therefore distinct both from the edifice erected by *Pericles* and from the *Theatre of Bacchus*; so that, perhaps, no doubt will hereafter be entertained upon the subject, so far as

(3) See Vol. I. of these Travels, Chap. VII. p. 149. Octavo Edit.

(4) See the Plan of *Athens*, engraved as a *Vignette* to this Chapter.

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this building is concerned[1]. All the remaining parts of this most costly theatre are, *first*, three rows of circular arches, one row above another, facing the *south-west;* and these now constitute an out-work of the fortress, but originally they belonged to the exterior face of the *Scene: secondly*, the *Coilon* for the seats of the spectators, at present almost choked with soil[2],

(1) See the *Vignette* to this Chapter. The *Odéum* of *Pericles* was on the *south-east side*, and, according to *Vitruvius*, upon the *left* of those who came out of the THEATRE OF BACCHUS: "*Exeuntibus a theatro sinistrâ parte*, ODEUM, *quod Athenis Pericles columnis lapideis disposuit.*" (*Vitruv.* lib. v. c. 9.) It is this circumstance alone which has caused the *Odéum of Herodes* to be confounded with that *Theatre;* but the monument alluded to by *Vitruvius* was at the end of the *Street of the Tripods*, and between that street and the *Theatre of Bacchus*. There were three different monuments which had received the name of *Odéum:* one at the *south-east angle* of the *Citadel*, which was the *Odéum* of *Pericles;* another at the *south-west angle*, which was the *Odéum* of *Herodes Atticus*. The *Odéum* mentioned by *Pausanias* is again considered as *a third:* the *Abbé Barthelemy* believed the *Pnyx* to have been called *Odéum* by *Pausanias*. The subject is, indeed, somewhat embarrassed: and the reader, who wishes to see it more fully illustrated, may consult the Notes to the 12th Chapter of the *Voyage du Jeune Anacharsis*, tom. II. p. 542. *sur le Plan d'Athénes* (*à Paris*, 1790); and the authorities cited by its author.

(2) There is a fine view of the interior published in the second volume of *Stuart's Athens*, *ch.* iii. *Pl.* 1.; but the representation, from a drawing by *Preaux*, will, perhaps, be found more faithful, as to its external appearance. (*See the Quarto Edition*, Vol. III. p. 506.) It also affords one of the most interesting views of the *Acropolis;* shewing the situation of the *Propylæa*, the *Parthenon*, and, to the right of the *Theatre of Herodes*, the site of the *long Porticoes* surmounted by the *two*

Nearly all that we know of the building is derived from an accidental allusion made to it by *Pausanias*, in his description of *Achaia;* for it was not erected, as he himself declares, when he had finished his account of *Attica*[3]. It was raised by *Herodes*, in memory of his wife; and considered as far surpassing, in magnitude and in the costliness of its materials, every other edifice of the kind in all *Greece*[4]. The roof of it was of cedar. The *Coilon* for the seats was scooped in the solid rock of the *Citadel;* a practice so antient, that from this circumstance alone a person might be induced to believe, with *Chandler*, some more antient theatre existed upon the spot before *Herodes* added any thing to the work. The first thing that strikes a modern traveller, in viewing the *Grecian* theatres, is the shallowness of the *Proscenion*, or place for the stage. It is hardly possible to conceive how, either by the aid of painting or by scenic decoration, any tolerable appearance of distance or depth of view could be imitated.

two Choragic Pillars near to the *Theatre of Bacchus*, the columns of *Hadrian's Temple of Olympian Jove*, and a distant view of the ridge of *Hymettus*.

(3) *Pausaniæ Achaica, c.* 20. *p.* 574. *Lips.* 1696.

(4) Τοῦτο γὰρ μεγέθει τι καὶ ἐς τὴν πᾶσαν ὑπερῆκε κατασκευήν. *Pausaniæ Achaica, ibid.*

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The actors must have appeared like our modern mountebanks upon a waggon. But so little is known of the plan of an antient theatre, particularly of the *Proscenion,* and the manner in which the Dramas were represented, that the most perfect remains which we have of such structures leave us still in the dark respecting the parts necessary to compose the entire building. There is no traveller who has better compressed what antient and modern writers have said upon the subject, or in a more perspicuous manner, than *Guilletiere;* who piqued himself upon the value of his observations[1], although no one since has ever noticed them. It is observed by him[2], that among all the subjects of which antient authors have treated, that of the construction of their *theatres* is the most obscure, the most mutilated, and delivered with the most contradiction. *Vitruvius,* says he, conducts his readers only half way[3]: he gives neither the dimensions, nor the situation, nor the number of the principal parts; believing them to be sufficiently well known, and never

(1) "Je vous avouë franchement que c'est icy que je prétens bien vous faire valoir la peine de mes voyages, et le fruit de mes observations." *Voyage d'Athénes, p.* 306. *à Paris,* 1675.

(2) Ibid.

(3) . . . "à moitié chemin." *Ibid.*

once dreaming that they were likely to perish. For example, he does not determine the quantity of the *Diazomata,* or *Præcinctiones,* which we call *corridors, retreats,* or *landing-places:* and even in things which he does specify, he lays down rules which we actually find were never attended to; as when he tells of two distinct elevations observed in the construction of their rows of benches, and neither the one nor the other accords with any thing now remaining of the antient theatres. Among modern writers, the Jesuit *Gallutius Sabienus,* and the learned *Scaliger,* have neglected the most essential parts: and the confused mass of citations collected by *Bulengerus* intimidates any one who is desirous to set them in a clear light: after being at the pains to examine his authorities, and glean whatever intelligence may be derived from *Athenæus, Hesychius, Julius Pollux, Eustathius, Suidas,* and others, our knowledge is still very imperfect. The *Greek* theatres were in general open; but the *Odéum* of *Regilla* was magnificently covered, as has been stated, with a roof of cedar. The *Odéum* of *Pericles,* or *Music Theatre,* was also covered; for, according to *Plutarch,* it was the high-pointed and tent-like shape of its roof, which gave occasion to the comic poet *Cratinus* to level some ingenious

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raillery at *Pericles*, who had the care of it[1]. In their open theatres, the *Greeks*, being exposed to the injuries of weather, commonly made their appearance in large cloaks; they also made use of the *sciadion*, answering to our *umbrella*, as a screen from the sun. The plays were performed always by day-light. When a storm arose, the theatre was deserted, and the audience dispersed themselves in the outer galleries and adjoining porticoes[2]. During their most magnificent spectacles, odoriferous liquors were showered upon the heads of the people; and the custom of scattering similar offerings upon the heads of the people was often practised at *Venice* during the Carnival.

Description of an antient *Greek Theatre*.

By the word *Theatre*, the Antients intended the whole body of the edifice where the people assembled to see their public representations[3]. The parts designed for the spectators were called the *Conistra*, or pit; the rows of benches;

(1) Ὁ σχινοκέφαλος Ζεὺς ὅδε προσέρχεται
Περικλέης, τῳδεῖον ἐπὶ τοῦ κρανίου
Ἔχων, ἐπειδὴ τοὐστρακον παροίκεται.
Vid. *Plut.* in *Pericl.* tom. I. p. 353. *Lond.* 1723.

(2) *Vitruv.* lib. v. c. 9. p. 92.

(3) *Plutarch* considers Θέατρον to be derived from Θεὸς; because, before theatres were built, the *Chorus* sang the praises of their Gods, and the commendation of illustrious men.

the *Diazomata*, or corridors; the little stairs; the *Cercys*; and the *Echea*. The other principal parts of the *theatre*, belonging to the actors, were called the *Orchestra*; the *Proscenion*; and the *Scene*, that is to say, the front or face of the decorations; for, properly, the word *Scene* has no other signification. The interior structure extended like the arc of a circle, reaching to the two corners of the *Proscenion*: above that portion of the circumference were raised four and twenty rows of benches, surrounding the *Conistra*, or pit, for the spectators. These benches, in their whole height, were divided into three sets by the *Diazomata* or corridors, consisting of eight rows in each division. The *Diazomata* ran parallel to the rows of seats, and were of the same form; they were contrived as passages for the spectators from one part of the theatre to another, without incommoding those who were seated: for the same convenience, there were little steps[4] that crossed the several rows, and reached from one corridor to another, from the top to the bottom, so that persons

(4) Each of those little steps was exactly half the height of one of the benches. They formed diverging radii from the *Conistra*. Such staircases remain very entire in the theatres of *Asia Minor*, as at *Telmessus*; in *Epidauria*; at *Sicyon*; *Chæronæa*; &c.

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might ascend or descend without incommoding the audience. Near to those staircases were passages leading to the outer porticoes, by which the spectators entered to take their places. The best places were in the middle tier, upon the eight rows between the eighth and the seventeenth bench. This part of the theatre was called *Bouleuticon*; it was set apart for the magistrates. The other tiers were called *Ephebicon*, and were appropriated to the citizens after they had attained their eighteenth year. Along each corridor, at convenient distances, in the solid part of the structure, were small cellular cavities, called *Echæa*, containing brass vessels, open towards the *Scene*. Above the upper corridor there was a gallery or portico, called *Cercys*, for the women; but those who had led disorderly lives had a place apart for their reception. Strangers, and allies who had the freedom of the city, were also placed in the *Cercys*. Individuals had also, sometimes, a property in particular places; which descended by succession to the eldest of the family.

Thus much for the parts appropriated to the spectators. With regard to others belonging to the Drama, the *Orchestra* (an elevation out of

the *Conistra* or pit) began about fifty-four feet from the face of the *Proscenion* or stage, and ended at the *Proscenion*. Its height was about four feet; its shape, an oblong parallelogram, detached from the seats of the spectators: here were stationed the musicians, the choir, and the mimics. Among the *Romans* it was destined for a more noble use; the *Emperor*, the *Senate*, the *Vestals*, and other persons of quality, having their seats upon it. The *Proscenion* or stage was raised seven feet above the *Orchestra*, and eleven above the *Conistra*; and upon it stood an altar dedicated to *Apollo*. The part called the *Scene* was nothing else than the columns, and architectural decorations, raised from the foundations and upon the wings of the *Proscenion*, merely for ornament. When there were three rows of pillars one above another, the highest row was called *Episcenion*. *Agatarchus* was the first architect who decorated the *Scene* according to the rules of perspective: he received his instructions from *Æschylus*[1]. The *theatres* of

(1) Besides the parts of a *Greek* Theatre here enumerated, *Guilletiere* mentions the *Logeion*, or *Thymelé*, which the *Romans* called *Pulpitum*; and the *Hyposcenion*; both which were parts of the *Orchestra*. Also the *Parascenion*, or space before and behind the *Scene*; and a species of machinery for introducing the *Gods*, which was called *Theologeion*.

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Greece and *Asia Minor* were not solely appropriated to plays and public shows; sometimes they were used for state assemblies; and occasionally as schools, in which the most eminent philosophers harangued their scholars. *St. Paul* was desirous to go into the theatre at *Ephesus*, to address the people, during the uproar caused by *Demetrius* the silversmith[1]; but was intreated by his disciples not to present himself there, through fear that he would encounter the violence which *Gaius* and *Aristarchus* had already experienced[2].

From the *Odéum of Regilla* we went to the AREOPAGUS; wishing to place our feet upon a spot where it is so decidedly known that *St. Paul* had himself stood, when he declared unto the *Athenians*[3] the nature of THE

(1) *Acts* xix. 30, 31.

(2) This brief survey of the form of an antient *Greek* theatre, and of its various parts, will be found useful to travellers, during their examination of the remains of such structures. Those who wish to see the subject more fully discussed, may consult *Guilletiere*; from whose researches, added to his personal observations, it has been, with very little alteration, derived. The author, having already proved its accuracy, by comparing it with the Notes he made among the ruins of the *Grecian* theatres, and finding that it had been unaccountably overlooked, conceived it might make a useful addition to his work.

(3) *Acts* xvii. 22.

Unknown God whom they so ignorantly worshipped, and opposed the new doctrine of "Christ crucified" to the spirit and the genius of the *Gentile* faith. They had brought him to the *Areopagus*, to explain the nature of the rash enterprise in which he was engaged; and to account for the unexampled temerity of an appeal which called upon them to renounce their idols, to abolish their most holy rites, and to forsake their *Pantheon* for One only God "who dwelleth not in temples made with hands,"—the God of the *Hebrews* too, a people hated and despised by all. It is not possible to conceive a situation of greater peril, or one more calculated to prove the sincerity of a preacher, than that in which the Apostle was here placed: and the truth of this, perhaps, will never be better felt, than by a spectator who, from this eminence, actually beholds the stately monuments of *Pagan* pomp and superstition by which he, whom the *Athenians* consider as "the setter-forth of strange Gods," was then surrounded; representing to the imagination the disciples of *Socrates* and of *Plato*, the Dogmatist of the *Porch*, and the Sceptic of the *Academy*, addressed by a poor and lowly man, who, "rude in speech," without the "enticing words of man's wisdom," enjoined precepts contrary to their

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taste, and very hostile to their prejudices. One of the peculiar privileges of the *Areopagitæ* seems to have been set at defiance by the zeal of *St. Paul* upon this occasion; namely, that of inflicting extreme and exemplary punishment upon any person who should slight the celebration of the holy mysteries, or blaspheme the Gods of *Greece*. We ascended to the summit, by means of steps cut in the natural stone, which is of *breccia*. The sublime scene here exhibited is so striking, that a brief description of it may prove how truly it offers to us a commentary upon the Apostle's words, as they were delivered upon the spot. He stood upon the top of the rock, and beneath the canopy of heaven[1]. Before him there was spread a glorious prospect of mountains, islands, seas, and skies: behind him towered the lofty

(1) The Senate of the *Areopagus* assembled sometimes in the *Royal Portico; (vid. Demosth. in Aristog. p.* 831.) but its most ordinary place of meeting was on an eminence at a small distance from the *Citadel*, (*Herodot. lib.* viii. *c.* 52.) called Ἄρειος πάγος. Here a space was levelled for this Court, by planing the summit of the rock; and the steps which conducted to it were similarly carved out of the solid stone. In this respect it somewhat resembled *Pnyx*. The origin of this Court may be traced back to the time of *Cecrops* (*Marmor. Oxon. Epoch.* 3.) The *Areopagus* had no roof; but it was occasionally defended from the weather by a temporary shed. (*Jul. Poll. lib.* viii. *c.* 10. *Vitruv. lib.* ii. *c.* 1.)

Acropolis, crowned with all its marble temples. Thus every object, whether in the face of Nature or among the works of Art, conspired to elevate the mind, and to fill it with reverence towards that BEING "who made and governs the world"[2]; who sitteth in that light which no mortal eye can approach, and yet is nigh unto the meanest of his creatures; "in whom we live, and move, and have our being." CHAP. IV.

Within the *Peribolus* of the AREOPAGUS was the *Monument of Œdipus*, whose bones, according to *Pausanias*[3], were brought hither from *Thebes;* and the actual site of *the altar* mentioned by the same author may still be seen in the rock. It is scarcely necessary to repeat the history of a place so well known, and so long renowned for the impartial judgment which was here administered[4].

(2) *Acts* xvii. 24, 28.

(3) Ἔστι δὲ ἐντὸς τοῦ περιβόλου μνῆμα Οἰδίποδος. Πολυπραγμονῶν δὲ, εὕρισκον τὰ ὀστᾶ ἐκ Θηβῶν κομισθέντα. *Pausan.* lib. i. c. 28. p. 69. *Lips.* 1696.

(4) Every thing the Reader may wish to see concentrated upon this subject, may be found in the *Thesaurus Græcarum Antiquitatum* of *Gronovius:* and particularly in the *Areopagus Meursii*, as edited by him. (*Vid. Volum. Quint. p.* 2071. *L. Bat.* 1699.) That the Hill of the *Areopagus* was a continuation of the *western* slope of the *Acropolis*, seems manifest, from the following allusion made to it by LUCIAN:—Μόνον ἀπίωμεν ἐπ' Ἄρειον πάγον, μᾶλλον δὲ εἰς τὴν Ἀκρόπολιν αὐτὴν, ὡς ἂν ἐκ τῆς περιωπῆς ἅμα καταφανείη πάντα τὰ ἐν τῇ πόλει. "Tantùm ad Areopagum abeamus, seu potiùs in ipsam Arcem; ut tanquam è speculâ, simul omnia, quæ in urbe, conspiciantur." *Vid. Lucian. in Piscatore, ap Meurs. Areop. c.* 1. *Edit. Gronovii.*

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Temple of *Theseus*.

We turned from it towards the TEMPLE OF THESEUS, which exists almost as perfect as when it was at first finished. Having gratified our curiosity by a hasty survey of the outside of this building — which, although not of so much magnitude as the *Parthenon*, ranks next to it in every circumstance of chaste design and harmonious proportion—we entered the modern city by a gate near to the *Temple*, and were conducted to the comfortable dwelling assigned for our abode, by *Lusieri*, during the remainder of our residence in ATHENS.





Scarabæan Gem, in the Author's Possession.

CHAP. V.

ATHENS.

Temple of the Winds—*Unknown Structure of the* Corinthian *Order* — *The* Bazar — *Population and Trade of* Athens—*State of the Arts*—*Manufacture of Pictures*—*Monochromatic Painting of the Antients*—*Terra-Cottas*—*Origin of Painting and Pottery among the* Greeks—*Medals and Gems*—*Explanation of the* Amphora, *as a symbol upon* Athenian *Coins* — Ptolemæum — *Antient Marbles*—Theséum—*Grave of* TWEDDELL—*Description of the Temple*—Areopagus—*Piræean Gate*—Pnyx—*Monument*

—*Monument on the* Museum—*Antient Walls*—Theatre and Cave of Bacchus — *Monument of* Thrasyllus — *Choragic Pillars—Remarkable Inscription—Origin of the Crypt* — *Ice Plant in its native state* — Arch of Hadrian—*its origin—when erected*—Temple of Jupiter Olympius — *Discordant accounts of this building — reasons for the name assigned to it*—Ilissus—*Fountain* Callirhoë — *False notions entertained of the river* — Stadium Panathenaicum — *Sepulchre of* Herodes — Hadrian's *Reservoir* — Mount Anchesmus—*View from the summit.*

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THE next morning, *October* the *thirtieth*, we received a visit from the *English* Consul, *Signor Spiridion Logotheti*, who accompanied us to the *Waiwode*, or *Turkish* Governor. This ceremony being over, *Lusieri* conducted us to see the famous marble TEMPLE OF THE WINDS, at a short distance from the *bazar*. This octagonal building is known to be the same which *Vitruvius* mentions, but it is entirely unnoticed by *Pausanias*. The soil has been raised all around the tower, and in some places accumulated to the height of fifteen feet: owing to this circumstance, the spectator is placed too near to the figures sculptured in relief upon the sides of the edifice; for these appear to be clumsy statues, out of all proportion to the

Temple of the Winds.

building. *Lusieri* believed that it had been the original design of the architect to raise those figures to a greater elevation than that in which they were viewed even before the accumulation of the soil. *Stuart* has been so explicit in the description of the building and every thing relating to it, that he has left nothing to be added by other travellers[1]. It seems the *Christians* once made use of it as a church; and their establishment has been succeeded by that of a college of *Dervishes*, who here exhibit their peculiar dance. Probably it was one of the sacred structures of the antient city; and, as a place of religious worship, served for other purposes than that of merely indicating the direction of the *Winds*, the *Seasons*, and the *Hours*. The author of the *Archæologia Græca* seems to have entertained this opinion, by calling it, after *Wheler*, a *Temple* of the Eight Winds[2].

We then went to the *bazar*, and inspected the market. The shops are situate on the two sides of a street lying to the north of the *Acropolis*, which is close and parallel to the wall and

(1) Antiquities of *Athens*, vol. III. c. 3. *Lond.* 1762.
(2) Archæol. *Græc.* vol. I. c. 8. p. 35. *Lond.* 1751.

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Unknown Structure of the *Corinthian* Order.

columns of a magnificent building of the *Corinthian* order. The entablature, capitals, and parts of the shafts of these columns, may be viewed from the street; but the market is, for the most part, covered by trellis-work and vines. So little is known concerning the history of this building, that it were vain to attempt giving an account of it. *Spon*[1], *Wheler*[2], and *Le Roy*[3], call it the *Temple of Jupiter Olympius*. The temples of *Jupiter* were generally not, like this building, of the *Corinthian*, but of the *Doric* order: the same objection, however, applies to the received opinion concerning those *columns of Hadrian* near the *Ilissus*, which are now believed to have belonged to that temple. *Stuart* considered this *Corinthian* structure near the *bazar* as the STOA, or *portico*, which was called *Poikile*[4] or *Pœcile*. A fine view of the *bazar*, and also of the building, is given in *Le Roy*'s work[5]. It is highly probable that the *bazar* is situate upon the antient market of the

The *Bazar*.

(1) Voyage de *Grèce*, et du *Levant*, fait aux années 1675 et 1676, tom. II. p. 107. *à la Haye*, 1724.

(2) Journey into *Greece*, p. 391. *Lond.* 1682.

(3) Ruines des Monumens de la *Grèce*, p. 19. *Paris*, 1758.

(4) See *Stuart's Athens*, vol. I. c. 5. *Lond.* 1762. Also vol. III. Plan of the Antiquities. *Lond.* 1794.

(5) See Plate X. Ruines, &c. *Paris*, 1758.

inner CERAMICUS, and near to the site of the greater AGORA, from the circumstance of the *Inscription* mentioned by *Spon* and by *Wheler*, containing a decree of the Emperor *Hadrian* relating to the sale of *oil*, which was found upon the spot[6]. And if this be true, the *Corinthian* edifice may be either the old *Forum* of the *inner Ceramicus*, called ΑΡΧΑΙΑ ΑΓΟΡΑ, where the public assemblies of the people were held, which is the most probable conjecture as to its origin, or the remains of the Temple of *Vulcan*, or of *Venus Urania;* for the *Doric portico* which *Stuart* believed to have belonged to the *Agora*[7] is exactly in a line with the front of this building; and its situation corresponds with that of the portico called *Basilēum* by *Pausanias*, beyond which the *Temple of Vulcan* stood[8]. The measures for dry things, in the *bazar*, were fashioned in the antient style, and of the materials formerly used, being made of white marble; but their capacity has been adapted to modern

(6) See *Spon*, as above, p. 106. *Wheler*, p. 389. Κέλευσμα νομιμὸν Θεοῦ Ἀδριανου, κ. τ. λ. See also the Plan of *Athens*, engraved as a *Vignette* to the preceding Chapter.

(7) Antiquities of *Athens*, vol. I. c. 1. p. 3. *Lond.* 1762.

(8) Ὑπὲρ δὲ τὸν Κεραμεικὸν καὶ στοὰν τὴν καλουμένην Βασίλειον, ναός ἐστιν Ἡφαίστου πλησίον δὲ ἱερόν ἐστιν Ἀφροδίτης Οὐρανίας. *Pausaniæ Attica*, c. 14. p. 36. *Lips.* 1696.

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customs: instead of the *medimnus*, the *chœnix*, and the *xestes*, we found them to contain two *quintals*, one *quintal*, and the half *quintal*. The

Population and Trade of *Athens*.

population of *Athens* amounts to fifteen thousand, including women and children. The principal exports are *honey* and *oil*: of the latter they send away about five vessels freighted annually. Small craft, from different parts of the *Archipelago*, occasionally visit the *Piræus* and the neighbouring coast, for *wood*. The shops maintain an insignificant traffic in *furs* and *cloth*. The best blue cloth in *Athens* was of bad *German* manufacture, selling under the name of *English*. Indeed, in almost all the towns of *Europe*, when any thing is offered for sale of better manufacture than usual, it is either *English*, or said to be *English*[1], in order to enhance its price.

(1) For the most accurate information respecting the commerce of *Greece*, in all its parts, the Reader is referred to the publication of Mons. *Beaujour (Tableau du Commerce de la Grèce, par Felix Beaujour, Ex-Consul en Grèce. Paris*, 1800.) Upon the subject of "*La draperie Anglaise*," these imitations of *English* cloth are mentioned as having the preference over the original manufacture. "Depuis cette époque (1731) le crédit de la draperie Anglaise a toujours baissé. On a vu sur cette place le débit des *Londres* diminuer progressivement par la concurrence de nos *londrins*, faits à leur imitation. Les *londres* sont des draps légers et grossiers, ainsi nommés, parce que les premièrs fabriques furent établiés à Londres. L'assortiment était d'abord invariablement un tiers vert, un tiers bleu, et un tiers garance. On demande aujourd'hui des assortimens composés tout de bleu." *Tableau du Comm. tom.* II. *p.* 8.

State of the Arts.

Manufacture of Pictures.

The silversmiths were occupied in making coarse rings for the *Albanian* women; and the poor remains of *Grecian* painters in fabricating, rather than delineating, pictures of *Saints* and *Virgins*. Their mode of doing this may serve to shew how exactly the image of any set of features, or the subject of any representation, may be preserved unaltered, among different artists, for many ages. The prototype is always kept by them, and transmitted with great care from father to son (for in *Greece*, as in *China*, the professions are often hereditary, and remain in the same family for a number of generations): it consists of a piece of paper upon which the outline and all the different parts of the design, even to the minutest circumstance, have been marked by a number of small holes pricked with the point of a pin or a needle. This pattern is laid on any surface prepared for painting, and rubbed over with finely-powdered charcoal: the dust falling through the holes leaves a dotted outline for the painter, who then proceeds to apply the colours much after the same manner, by a series of other papers having the places cut out where any particular colour is to be applied. Very little skill is requisite in the finishing; for, in fact, one of these manufacturers might with just as much ease give a rule to

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make a picture, as a tailor to cut out a suit of clothes: the only essential requisite is a good set of patterns, and these are handed from father to son. Hence we learn the cause of that remarkable stiffness and angular outline which characterize all the pictures in the *Greek* churches: the practice is very antient; and although the works of some *Greek* painters, which yet remain, enable us to prove that there were artists capable of designing and drawing in a more masterly manner, yet it is highly probable that the pictures of the Antients were often of this description. Whoever attentively examines the paintings upon *terra-cotta* vases, executed in the style called *Monochromatic*[1], will be convinced that such a process was used; only with this difference: the parts for the picture were either left bare, being covered by the pattern, and the whole surface of the vessel which remained exposed was coated with black paint; or, cavities being cut out for the figures, were filled with the black or white colour, and the rest of the vase possessed the natural hue of the clay after being baked. The latter process

Monochromatic Painting of the Antients.

(1) "Secundam singulis coloribus, et *monochromaton* dictam, postquam operosior inventa erat." *Plin. Hist. Nat.* lib. xxxv. c. 3. tom. III. p. 417. *L. Bat.* 1635.

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was the more antient; and vases of this description are decorated with black, or very rarely with white, figures and ornaments upon a red ground. The fact is, that the white colour has been generally decomposed, and nothing remains but the ground upon which it was laid. After a vase has been discovered in an antient sepulchre, the white colour is so fugitive that it is sometimes carried off by the mere process of washing the vessel in common water, and it never resists the acids which are used for that purpose. The persons who deal in these antiquities, at Naples and in other parts of Italy, very commonly retouch and restore their vases, adding a little white paint where the white colour has disappeared. The *monochromatic* paintings of the Antients sometimes consisted of *white* colour upon a red or black ground: this style of painting was expressed by the word λευκογράφειν[2]. The most beautiful of the *monochromatic* paintings are those which were executed upon earthen vases when the Arts were considerably advanced:

(2) (*Aristot. Poet. c.* 6. See also *Winkelmann Hist. de l'Art, tom.* II. *p.* 144. *Paris, An* 2.) Sometimes a *red* colour was singly applied upon a white ground; in which style of painting four pictures were found in *Herculaneum:* and, lastly, there were *monochromatic* paintings with a *black* colour upon a red ground; as upon the *terra-cotta* vases.

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these exhibit red figures upon a black ground; the beautiful red colour being due solely to the fine quality of the clay: the effect was afterwards heightened by the addition of an outline, at first rudely scratched with the point of a sharp instrument, but in the best ages of the Arts carefully delineated; and often tinted with other colours, in so masterly a style, that it has been said *Raphael*, under similar circumstances, could not have produced any thing superior, either in beauty or correctness[1]. But the vases which are characterized by such perfection of the art, rarely exhibit paintings of equal interest with those fabricated at an earlier æra. The designs upon the latter generally serve to record historical events; or they represent the employments of man in the earliest ages; either when engaged in destroying the ferocious animals which infested his native woods, or in procuring by the chase the means of his subsistence[2]. The representations upon the former

(1) See the observations of *D'Hancarville*, *Italinski*, Sir *W. Hamilton*, &c. &c.

(2) *Monochromatic* paintings upon ivory have been found where it might be least expected that any thing resembling the arts of *Etruria* or of *Greece* would be discovered; namely, among the *Aleoutan Isles*, between *North America* and *Kamschatka*. The author had

relate only to the ceremonies of the bath and of the toilet; or to the dances, and the games, as they were celebrated at the *Grecian* festivals. The subject of *Grecian* painting has insensibly led to that of the *terra-cotta* vases, because these have preserved for us the most genuine specimens of the art as it existed in the remotest periods of its history; and we now see that the method employed by the earliest *Grecian* artists in their *monochromatic* painting is still used by *Athenian* workmen in the manufacture of their idol pictures. The silver shrines with which such pictures are covered, especially in *Russia*, having holes cut in them to shew the faces and hands of their *Saints* and *Virgins*, exhibit exactly the sort of superficies used upon these occasions for laying on the parts of the painting; and it is very probable that the *Russian* painters, who manufacture these images for sale, received from the *Greeks*, with their religion, this method of preparing them. A curious piece of chicanery is practised by the *Russian* dealers in this species of holy craft. The silver shrine is supposed to

had in his possession an ivory bow, brought thence by Commodore *Billings*: on which the natives were represented as engaged in fishing, &c.: the figures, delineated in a black colour, perfectly resembled the paintings on the oldest *terra-cotta* vases.

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serve as a mere case to inclose the sacred picture; leaving only the small apertures before mentioned, for their *Boghs*, or *Gods*, to peep through: but as the part beneath the silver superficies is not seen, they spare themselves the trouble of painting any thing except the *face* and *hands* of the image; so that if the covering, by any accident, fall off, the bare wood is disclosed, instead of the rest of the picture. But to return to the art of painting among the Antient *Greeks:* If we except the pictures found in *Herculaneum, Pompeii,* and *Stabia,* and the few faint vestiges upon marble statues, we may despair of seeing anything so perfect as the specimens which are preserved upon *terra cotta;* whether upon *facings* intended for architecture [1], or upon vases found in *Grecian* sepulchres. It is evident that these pictures are purely *Grecian,* because *Greek* inscriptions so often accompany them; but it seems equally evident that the *Greeks* were indebted for the art to the *Etruscans.* The art of making earthenware was transported from *Etruria* into *Greece.* The *Romans* also borrowed this invention from the *Etruscans;* to whom

Origin of *Painting* and *Pottery* among the *Greeks.*

(1) Painted *terra cotta* was sometimes used in *Grecian* buildings, for the frieze and other ornaments: of this an example will be given in a subsequent description of Ruins in *Epidauria.*

Greece was indebted for many of its ceremonies and religious institutions[2], and for its mechanics and artificers[3]. According to *Heraclides Ponticus*, the inhabitants of *Etruria* were distinguished in all the Arts and Sciences[4]; and before the foundation of *Rome*, the art of painting had attained a high degree of perfection in that country; for *Pliny* mentions pictures at *Ardea* which were older than the birth of *Romulus*[5]. This alone is sufficient to shew, that, in the *eighth* century before the *Christian* æra, and above an hundred years before the age of *Solon*, consequently before the Arts obtained any footing in *Greece*, the same people who taught the *Greeks* the art of making earthenware were also well acquainted with the art of painting. In addition, it may be urged that the cities of *Nola* and *Capua* were founded and built by the *Etruscans*[6]; and it is remarkable that the vases of *Nola* are peculiar

(2) *Plato de Leg.* lib. v.

(3) *Pherecrates* ap. *Athen. Diepnos.* lib. x.

(4) In Fragment. ad *Calc.* *Ælian.*

(5) "Extant certè hodièque antiquiores urbe picturæ Ardeæ in ædibus sacris, quibus equidem nullas æque demiror tam longo ævo durantes in orbitate tecti, veluti recenter." *Plin. Hist. Nat. lib.* xxxv. *tom.* III. *p.* 419. *L. Bat.* 1635.

(6) *Cato* ap. *Vel. Paterc.* lib. i. c. 7.

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for elegance of design and excellence of workmanship[1].

Among the few articles of *Athenian* cutlery to be met with in the market, we found some small knives and forks, with white bone handles, inscribed with mottoes in modern *Greek*, characteristic of the manners and sentiments of the people; such, for example, as the following: Ῥίζα πάντων τῶν κακῶν ἐστιν ἡ φιλαργυρία, "*The love of money is the root of all evils.*" Μηδενα καταφρονεῖν, "*You should despise no one.*" For the rest, nothing can be more wretchedly supplied than *Athens* with the most common articles of use or convenience. The artists employed for the *British* Ambassador were under the necessity of sending to *Smyrna* to obtain a wheeled cart for moving the marbles to the *Piræeus*, and for all the materials and implements wanted in preparing cases to contain them. No ladders could be found, nor any

(1) The author has not seen a Dissertation by the Abbé *Lanzi*, which is cited in a work published by the Society of *Dilettanti* (entitled "*Specimens of Antient Sculpture*," *Lond.* 1809.) as containing proof that the *Etruscans* (*See the Observations facing Plate* 17.) "followed the improvements of the *Greeks* at a respectful distance, and had no pretensions to that venerable antiquity in the Arts which has been assigned to them."

instruments proper for making them. It was not possible to procure the most ordinary domestic utensils, nor a single article of curriery[2].

Medals and Gems.

Specimens of antient art are less rare. A goldsmith sold to us some beautiful gold medals, of *Alexander* and of *Philip*, for double their weight in *Venetian* sequins. He had several gems of great beauty in his possession, but he estimated them as if he intended to make his fortune by the sale of them. Some of these are perhaps now in *England*. One of them was a small red and white sardonyx *caméo;* the subject, *Jupiter*, in his war with the *Giants*, hurling the thunder; the god being represented in a

(2) A couple of old *Turkish* saddles, which had belonged to the late Mr. *Tweddell*, were first recommended and afterwards sold to us by *Spiridion Logotheti*, the *English* Consul, at an enormous price, as his own property: *possession* in ATHENS, as *elsewhere*, with regard to Mr. *Tweddell*'s effects, being considered equal to "*nine points of the law*." He knew very well that our future travels in *Greece* depended, in a great measure, upon this acquisition, and he took care to profit by the occasion. All subsequent travellers have noticed his rapacity. When *Stuart* was in *Athens*, he met with similar treatment from our Consul: and as long as these situations are held by *Greeks*, *Englishmen* who visit the country will be liable to their exactions. Hardly a day passed without a demand from this man for money, under some pretext or other. This Note is therefore inserted as a caution to the number of our countrymen now visiting *Greece;* that they may have as little intercourse as possible with *Greeks* calling themselves *English* Consuls, or really acting in that capacity.

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car, with four horses: the workmanship of this *caméo* was exceedingly fine[1]. The author also obtained here, for forty *piastres*, the fine silver tetradrachm of *Lysimachus*, exhibiting the portrait of *Alexander the Great*, which he caused to be engraved for a Dissertation upon the *Soros* brought from *Alexander's Tomb*; and he afterwards procured, from an *Albanian* family, a silver medal of *Athens*, of equal size, and almost equal beauty. The well-known symbol of the *void Amphora*, lying horizontally upon the reverses of *Athenian* medals, has never received any satisfactory illustration. It is accompanied by an *owl*, and the bird is represented sitting upon the vessel. The mythological principle implied by the *one* may therefore be supposed to have an allusion also in the *other*; and that this is true, and that the principle so expressed was *passive* as to its nature, may be clearly shewn by reference to a few facts. The *owl* was the symbol of *Pallas*, because it denoted the *privation* or the absence of *light*; and the author has

Symbol of the *void Amphora* explained.

(1) The same subject is represented, but with the addition of the Giants and their serpent legs, precisely after the same manner, by the fine antique engraved in the *Paris* edition of *Winkelmann*'s Works. *Voy. Œuvres completes de Winkelmann, tom.* II. *lib.* iv. *c.* 8. *p.* 115. *Paris, An* 2.

proved, upon a former occasion[2], that *Pallas*, or the whole body of *female Divinities* whom this Goddess was supposed to personify, or *Night*, or *Silence*, or *Death*, or any other sign of *privation*, was but a type of the *passive principle*: consequently, the *void amphora*, or the *Gorgonian head* (which *Pallas* bore upon her *ægis*, and which also often appears with the *amphora* upon the medals of *Athens*), or the *owl*, or the mythological principle denoted by any one of these, was an allusion to the *sleep of Nature*, and must have been considered as the *memento mori* of the *Pagan* world. For a decisive proof of this, it may be urged, that the form of the *amphora* itself was sometimes given to the *Stélé*, as a sepulchral monument[3]. A tomb was opened in the *South of Russia*, containing on either side of it a void *amphora* leaning against the *Soros*[4]. Sometimes the Antients represented a *winged Sphinx* as sitting upon an empty *amphora*[5]; and

(2) See "*Greek Marbles*," p. 30. also Append. p. 72.

(3) A marble *amphora* of this description is in the Collection of *Greek Marbles* at *Cambridge*: it was found upon the shore of the *Propontis*; and presented by *Spencer Smith*, Esq. late Minister Plenipotentiary at the *Ottoman* Porte, brother of Sir *Sidney Smith*.

(4) The place is called *Ovidiopol* by the *Russians*. There is an engraved representation of the interior of the tomb in *Pallas*'s Travels through the *South of Russia*, vol. II. p. 244.

(5) Voy. Recherches sur l'Origin des Arts, &c.

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the *Sphinx*, as it is well known, is one of the *sepulchral monuments* in the great cœmetery of *Memphis*. The same vessel was made an accompaniment of *Charon* and *Hermes* when conducting *Psyche*, or the *Soul*, to *Hades*, as this subject is represented upon the gems of *Greece*[1].

Proceeding through the inhabited part of the city, towards the *north-west*, a little beyond the *Corinthian structure* to which we have so lately alluded, we came to an extensive Ruin, encumbered with modern buildings; which *Stuart*, from the imperfect survey he was able to make of it, considered as the GYMNASIUM OF PTOLEMY[2]. Its vicinity to the *Temple of Theseus* renders this highly probable. *Stuart* indeed speaks of its *plan;* but he has not given it. Concealed as it is by dwellings, and greatly dilapidated, we have not even attempted to supply what that able architect and inquisitive traveller did not feel himself authorised, from the state of the Ruin, to communicate.

Ptolemæum.

(1) See the *Vignette* to this Chapter; from a *scarabæan gem* in the author's possession. *Mercury*, in this representation, appears to be offering the cake of flour and honey to appease *Cerberus*. *Vid. Aristoph. in Lysist. v.* 601. *Schol. ib. Id. in Eccles. v.* 534.

(2) See vol. III. p. 3. *Antiq. of Athens. Lond.* 1794.

Antient Marbles.

As we passed through the town, there was hardly a house that had not some little marble fragment of antient sculpture stuck in its front, over the door; and since most of the houses have court-yards, where the objects within are concealed from the observation of passengers in the streets, many valuable antiquities will be brought to light as *Athens* becomes more visited. The few articles which we collected, during our residence here, may be considered as promising indications of future acquisitions of the same nature. In the yard belonging to the house where we resided, there were two *Bas-reliefs;* and although the workmanship in each of them is not characterized by the masterly style and execution which distinguishes the sculpture in the *Acropolis,* yet it is easy to perceive that they have been touched by the hand of an *Athenian* artist. They were both given to us by our hostess, the first day after our arrival; and they are now in the University Library at *Cambridge.* One of them represents the initiation of *Hercules* by a priestess of *Ceres*[3]; and it

(3) This ceremony is said to have taken place, not at *Eleusis,* but at the Temple of *Ceres* in *Agra,* where the *lesser mysteries* were celebrated. *Vid. Stephan. in lib. Meursii de Populis Atticæ, ap. Gronov. Thes. Græc. Antiq. vol.* IV. *p.* 683. *Lug. Bat.* 1699.

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is singular that the figure of *Hercules* is draped. The other exhibits a female figure, seated, to whom a male is presenting a new-born infant. The *Grecians* were accustomed to consign their newly-born children to the tutelar care of some Deity, upon the fifth day after their birth: upon this occasion they went in white robes, with their feet bare. But the figure in this *bas-relief* carrying the child may allude to a circumstance which occurred in the life of *Caligula*, who placed his infant daughter, *Livia Drusilla*, in the lap of the *protecting Minerva*. The sculpture is remarkable for the ease and freedom which it displays. It is a very uncommon circumstance to have these things pointed out by a *Turk:* but we had this good luck; for passing the door of a *Turkish* house, its owner hailed us with the usual appellation,—"*Djowrs! here is some rubbish suited to your taste: take it off my premises!*" He had found in his garden, among some old foundations, the half of a marble *bas-relief*, which represented the annual procession of the *Athenian* citizens, with their youth, to the ceremony of initiation at *Eleusis;* and for a trifle he allowed us to remove it, seeming to be quite happy in getting rid of a stone on which human figures were delineated. We saw also, in one of the streets, an antient marble *Stélé*,

lying horizontally, and serving as a horse-block. When we drew near to examine it, we discovered that it had been placed upon the TOMB OF EUCLID OF HERMIONE, whom we found to be represented upon the upper part of the pillar, standing beneath an arch, in a philosopher's habit, and with a scroll in his hand. Beneath this figure, near to the base of the pillar, and upon the part of the stone which must have been buried when the *Stélé* was erected, we observed the usual animal symbol of *Anubis*, the *infernal Mercury*, in the form of A DOG, rudely sketched upon the surface; and over the arched recess, containing the figure of the philosopher, we read, in very legible characters, this *Inscription*, in the *Doric* dialect, remarkable for the variation in the genitive case:

ΕΥΚΛΙΔΑΣ ΕΥΚΛΙΔΟΥ
ΕΡΜΙΟΝΕΥΣ

"EUCLID SON OF EUCLID OF HERMIONE."

Of two celebrated philosophers who bore this name, the disciple of *Socrates*, as the first, was a native of *Megara*; and the mathematician, as the second, flourished at *Alexandria*. The manner of the writing, the style of the sculpture, and the form of the arch, might induce an

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opinion that this *Stélé* was not of antient date sufficient for either of their sepulchres; yet it may be observed that *Spon*[1] has given, from a medal struck at *Megara*, a portrait of EUCLID *the Wrangler*, with his name on one side, and that of *Hadrian* on the other; and *Bellori* has published a different coin (ΜΕΓΑΡΕΩΝ) with the head of EUCLID, as *Aulus Gellius*[2] describes it, "*ricâ velatus*," with which the figure on the *Stélé* agrees. Both representations may therefore have been intended to represent the same individual; and what further confirms this is, that whilst the reverse of the medal exhibits the figure of *Diana*, bearing in either hand a *torch*, as the symbol of the *lower regions* and of *night*, so the *dog* on the *Stélé*, the animal figure of *Anubis*, is also that of *Sirius* at its *heliacal setting:* a significant and appropriate emblem of the philosopher descending into the infernal shades. These marbles, together with our other subsequent acquisitions in *bas-reliefs* and fragments found in *Athens*, amounting to fourteen pieces from this city alone, are now in the University Library at *Cambridge:* and as the author's account of them is already before the public, it

(1) Miscell. Erud. Antiq. sec. iv. (2) Lib. vi. c. 10.

will be unnecessary in this place to notice the rest[3]. CHAP. V.

We accompanied Signor *Lusieri* to the THESÉUM; and having obtained admission to the interior of the temple, paid a melancholy visit to the grave of that accomplished scholar whose name we had found inscribed upon the pillars of *Sunium;* the exemplary and lamented TWEDDELL[4]. It was simply a small oblong *Theséum.* Grave of TWEDDELL.

(3) See "Greek Marbles," Nos. X. XI. XII. XV. XVII. XVIII. XXII. XXVII. XXX. XXXIII. XXXV. XXXVI. XXXVII. *Cambridge*, 1809.

(4) JOHN TWEDDELL, the eldest son of *Francis Tweddell*, Esq. of *Threepwood* in the County of *Northumberland*, was born on the 1st of *June*, 1769; and after passing through the usual course of preparatory education, was entered at *Trinity College*, *Cambridge*, where he distinguished himself by such proofs of original genius as are, perhaps, without example, even in the records of that learned Society. As a candidate for University honours, his "*Prolusiones Academicæ*" attest his success to have been equally brilliant and extraordinary, and supersede the necessity of particular illustration. Mr. *Tweddell* was elected a Fellow of *Trinity College* in 1792, and soon afterwards entered himself a Student of *Lincoln's Inn*, where he kept his terms, and continued to reside until the year 1795, when he left *England* to commence his travels on the continent of *Europe*—and met with that untimely fate which has mixed his ashes with those of the sages and philosophers of *Greece*. He visited *Switzerland*, *Germany*, most parts of the *Russian* Empire, and particularly the *Crimea*, where his intercourse with *Professor Pallas* was of the most intimate kind, and had so endeared him to that amiable scholar, that the admiration with which he spoke of him partook of the tenderness and affection of a father. From the borders of the *Euxine*, where his researches were both diligent and productive, he proceeded to *Constantinople;* and after

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heap of earth, like those over the common graves in all our *English* church-yards, without stone or inscription of any kind. The body, too, had been carelessly interred: we were told that it did not lie more than three or four feet beneath the surface. The part of the temple where it has been buried is now converted into a *Greek* church, dedicated to *St. George;* but as it is left open during particular times of the year, and is always liable to be entered by foraging animals who creep into such retreats, we thought it probable that the body would be disturbed unless further precaution were used; and at any rate it was proper that some stone should be laid upon the spot. Having therefore obtained permission to take up the coffin, and

after spending some part of the summer of 1798 under the hospitable roof of *Spencer Smith*, Esq. the *English* Minister, he took his departure for the *Grecian* Islands; and having traversed the provinces of *Macedonia* and *Thessaly*, arrived at *Athens;* where, after a residence of several months, he reached the period of all his learned labours, on the 25th of *July*, 1799.

Mr. *Tweddell*, independent of the advantages which his own merit secured for him in the countries which he visited, possessed recommendations and facilities of a superior kind for conducting his learned pursuits; and his industry keeping pace with his talents and opportunities, his *Collections* and *Manuscripts* are known to have been extensive and singularly valuable. Perhaps no traveller of modern times has enjoyed in an equal degree the means of investigating the Antiquities of *Greece*.

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Lusieri promising to superintend the work, we endeavoured to provide a proper covering for the grave; promising to send an inscription worthy of the name it was destined to commemorate. Large blocks of *Pentelican* marble from the *Parthenon*, which had been sawed from the *bas-reliefs* intended for our Ambassador, were then lying in the *Acropolis* ready for the purpose: we therefore begged for one of these; and before we left *Athens*, every thing had been settled, and seemed likely to proceed according to our wishes [1].

This beautiful *Doric* temple, more resembling,

(1) A curious sort of contest has, however, since impeded the work. Other *English* travellers arrived in *Athens;* and a dispute arose, fomented by the feuds and jealousies of rival artists and opposite parties in politics, both as to the nature of the *inscription*, and the persons who should be allowed to accomplish the work. At length, it is said, that, owing to the exertions of Lord *Byron*, and another most enterprising traveller, *John Fiott Lee*, LL.D. of *St. John's College, Cambridge*, the stone has been laid; and the following beautiful Epitaph, composed by Mr. *Walpole* in 1805, has been inscribed thereon.

Εὖδεις ἐν φθιμένοισι· μάτην Σοφίης ποτ' ἐδρέψας
Ἄνθεα, καί σε νέον Μοῦσ' ἐφίλησε μάτην.
Ἀλλὰ μόνον τοι σῶμα τὸ γήϊνον ἀμφικαλύπτει
Τύμβος· τὴν ψυχὴν οὐρανὸς αἰτὺς ἔχει.
Ἡμῖν θ' οἵ σε φίλοι, φίλον ὡς, κατὰ δάκρυ χέοντες,
Μνῆμα φιλοφροσύνης, χλωρὸν, ὀδυρόμεθα,
Ἠδὺ γ' ὅμως καὶ τερπνὸν ἔχειν τοῦτ' ἐστιν, ΑΘΗΝΑΙΣ
Ὡς σὺ, Βρίταννος ἐων, κεῖσαι ἐν ἀσοδίῃ.

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Description of the *Temple.*

in the style of its architecture, the temples of *Pæstum* than that of *Minerva* in the *Acropolis*, and the most entire of any of the remaining structures of Antient *Greece*, were it not for the damage which the sculptures have sustained, may be considered as still perfect. The ruined state of the *metopes* and *frieze* has proved indeed a very fortunate circumstance; for it was owing solely to this that the building escaped the ravages which were going on in the *Parthenon*. *Lusieri* told us there was nothing but what was considered as too much mutilated to answer the expense and difficulty of taking it down[1]. The entire edifice is of *Pentelican* marble: it stands *east* and *west*, the principal front facing the *east*; and it is that kind of building which was called, by antient architects, as it is expressed in the

(1) Accordingly we read,—"As the walls and columns of this monument are in their original position, no part of the sculpture has been displaced, nor the minutest fragment of any kind separated from the building." (*Memorandum*, *p.* 18. *Lond.* 1811.) There is nothing said here of the "impending ruin" (*Ibid. p.* 8.) to which the remaining sculpture is exposed; nothing of "the zeal of the early Christians" (*p.* 11.) and "the barbarism of the Turks:" but we are told that "the temple itself (*p.* 19.) *is very inferior in decorative sculpture to the Parthenon;*" and this remark, made with great *naïveté*, most happily explains the *hair-breadth escape of the building* from the ill-judged rapacity which has tended to the ruin of the noblest monuments of *Greece*.

language of *Vitruvius*, and explained by *Stuart*[2], a *Peripteros*; that is to say, it has a portico of six columns in each front, and on each side a range of eleven columns, exclusive of the columns on the angles. All these columns remain in their original position, excepting two that separated the *portico* from the *pronaos*, which have been demolished. Every circumstance respecting them has already been often detailed. Like all pillars raised according to the most antient *Doric* style of building, they are without bases or pedestals; standing, with inexpressible dignity and simplicity[3], upon the pavement of the covered walk around the cell of the temple. Some of the *metopes* represent the labours of *Hercules*; others, the exploits of *Theseus*; and there are some which were never adorned with any sculpture. Above the *antæ* of the *pronaos* is a sculptured *frieze*, the subject of

(2) See *Stuart's Athens*, vol. III. p. 5. *Lond.* 1794.

(3) "The awful dignity and grandeur in this kind of temple, arising from the perfect agreement of its parts, strikes the beholder with a sensation which he may look for in vain in buildings of any other description. There is a certain appearance of eternal duration in this species of edifice, that gives a solemn and majestic feeling, while every part is perceived to contribute its share to this character of durability. These considerations will convince us that no material change can be made in the proportions of the genuine *Doric*, without destroying its peculiar character." See *Reveley's Pref. to vol.* III. *of Stuart's Athens, p.* 14. *Lond.* 1794.

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which cannot now be determined; and the battle of the *Centaurs* and *Lapithæ* is represented upon a similar *frieze* of the *posticus*. In the *tympanum* of the *pediment*, over the *eastern* front, *Stuart* observed several holes in the marble, where metal cramps had been fixed for sustaining sculpture in entire relief, as over the eastern entrance to the *Parthenon*[1]. The action of the atmosphere, in this fine climate, upon the marble, has diffused over the whole edifice, as over all the buildings in the *Acropolis*, a warm ochreous tint, which is peculiar to the ruins of *Athens*: it bears no resemblance to that black and dingy hue which is acquired by all works in stone and marble when they have been exposed to the open air in the more northern countries of *Europe*, and especially in *England*. Perhaps to this warm colour, so remarkably characterizing the remains of antient buildings at ATHENS, *Plutarch* alluded, in that beautiful passage[2] cited by *Chandler*[3], when he affirmed,

(1) See *Stuart's Athens*, vol. III. p. 2. *Lond.* 1794.

(2) "Οθεν καὶ μᾶλλον θαυμάζεται τὰ Περικλέους ἔργα πρὸς πολὺν χρόνον ἐν ὀλίγῳ γενόμενα. κάλλει μὲν γὰρ ἕκαστον εὐθὺς ἦν τότε ἀρχαῖον, ἀκμὴ δὲ μέχρι νῦν πρόσφατόν ἐστι καὶ νεουργόν· οὕτως ἐπανθεῖ τις καινότης ἀεὶ ἄθικτον ὑπὸ τοῦ χρόνου διατηροῦσα τὴν ὄψιν, ΩΣΠΕΡ ΑΕΙΘΑΛΕΣ ΠΝΕΥΜΑ ΚΑΙ ΨΥΧΗΝ ΑΤΗΡΩ ΚΑΤΑΜΕΜΙΓΜΕΝΗΝ ΤΩΝ ΕΡΓΩΝ ΕΧΟΝΤΩΝ. *Plutarch.* in Vit. *Pericl.* tom. I. p. 352. *Lond.* 1729.

(3) Trav. in *Greece*, c. 9. p. 39. *Oxford*, 1776.

that the structures of *Pericles* possessed a peculiar and unparalleled excellence of character; "a certain freshness bloomed upon them, and preserved their faces uninjured, as if they possessed a never-fading spirit, and had a soul insensible to age." In the description given of the THESÉUM by *Pausanias*, he mentions ΓΡΑΦΑΙ among the decorations[4]; and *Chandler* gives this word as he found it in the original text of that author[5], without rendering it, as some have done, "*pictures*," or "*painted representations*." The very subjects of those representations correspond with the remaining sculptures upon the *metopes* and *frieze*; and *Mycon*, who is mentioned as the artist, was a statuary as well as a painter. The history of the hero, to whose memory this magnificent building was erected, resembles, as to its probability, one of the extravagant fictions of the "*Arabian Nights*;" and may be regarded as upon an equality with the "*Voyages of Sinbad*," or the "*Story of Aladdin*." That it was originally a *tomb*, like all other *Grecian temples*, can admit of no doubt: eight hundred years had elapsed, when *Cimon*

(4) Γραφαὶ δέ εἰσι, κ. τ. λ. Γέγραπται δὲ ἐν τῷ τοῦ Θησέως ἱερῷ καὶ ἡ Κενταύρων καὶ ἡ Λαπιθῶν μάχη. *Pausaniæ Atticâ*, c. 17. p. 40. *Lips.* 1696.

(5) Trav. in *Greece*, c. 14. p. 71. *Oxf.* 1776.

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removed the precious relics from the Isle of *Scyros*, which were here enshrined; and the circumstances of the *brazen-headed* lance and sword, found with the bones said to have belonged to *Theseus*, denote weapons of the remotest ages[1]: but the manner in which the place of his original interment had been pointed out[2], calls to mind the juggling of a later period, when the mother of *Constantine* sought to discover the real timber on which the *Messiah* had suffered crucifixion: so easy has it been in every age to gratify a credulous and superstitious people, by delusions of pretended miracles, and dreams of a particular Providence interrupting the order of Nature for purposes the most contemptible; although, in the history of the world, few instances have occurred where a monument of equal magnificence has resulted from any idle and stupid fiction. The building is believed to bear date from the event

(1) Εὑρέθη δὲ θήκη τε μεγάλου σώματος, αἰχμή τε παρακειμένη χαλκῆ, καὶ ξίφος. *Plut.* in *Vit. Thes.* tom. I. p. 35. *Lond.* 1729.

(2) Ἦν δὲ καὶ λαβεῖν ἀπορία, καὶ γνῶναι τὸν τάφον, ἀμιξίαι καὶ χαλεπότητι τῶν ἐνοικούντων βαρβάρων. οὐ μὲν ἀλλὰ καὶ Κίμων ἑλὼν τὴν νῆσον, ὡς ἐν τοῖς περὶ ἐκείνου γέγραπται, καὶ φιλοτιμούμενος ἐξανευρεῖν, ΑΕΤΟΥ ΤΙΝΑ ΤΟΠΟΝ ΒΟΥΝΟΕΙΔΗ ΚΟΠΤΟΝΤΟΣ, ὥς φασι, τῷ στόματι καὶ διαστίλλοντος τοῖς ὄνυξι, θείᾳ τινὶ τύχῃ συμφρονήσας, ἀνέσκαψεν. *Plut.* in *Vit. Thes.* p. 35. *Lond.* 1729.

mentioned by *Plutarch*, both in his Life of *Cimon*, and of *Theseus*; when, after the conquest of *Scyros*, the son of *Miltiades* arrived in *Athens*, bearing the mouldering bones and weapons he had so marvellously discovered. They were received by the *Athenians*, says *Plutarch*[3], as if *Theseus* himself had returned among them. The solemnity of their interment took place in the very midst of the city, *near to the Gymnasium*[4]; accompanied by every splendid pomp and costly sacrifice with which the *Athenians*, of all people, were the most ready to appease the manes of a departed hero. This event happened during the Archonship of *Apsephion*; so that the THESÉUM has now braved the attacks of time, of earthquakes, and of barbarians, during a lapse of considerably above two thousand years[5]; and its relative position with regard to the *Gymnasium* renders it an important point of

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(3) Ὥσπερ αὐτὸν ἐπανερχόμενον εἰς τὸ ἄστυ. Ibid.

(4) Παρὰ τὸ νῦν γυμνάσιον. Ibid.

(5) The arrival of *Cimon* with the bones of *Theseus* happened in the same year as the birth of *Socrates*; that is to say, in the fourth year of the 77th *Olympiad*, 469 years before *Christ*, according to *Corsini*. ÆSCHYLUS and SOPHOCLES then disputed the prize of Tragedy, which was adjudged to SOPHOCLES. (*Vid. Chronicon ex Marmoribus Arundelianis, Epoch.* 57.) If we allow, therefore, *ten* years for the building of the temple, (and *five* has been considered a sufficient number,) this edifice has stood nearly twenty-three centuries.

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observation, whence the situation of many other buildings of the antient city may be ascertained.

Leaving the *Theséum*, we again visited the *Areopagus;* and we detached from the rock some specimens of the remarkable aggregate whereof this eminence consists. All the lower part of it, as before mentioned, consists of *breccia;* but we found here a sparry *carbonate of lime*, of a honey colour, exhibiting, by fracture, imperfect prisms ranged parallel to each other. From the *Areopagus* we proceeded to a little chapel, situate upon the spot where the antient PIRÆEAN GATE of the city formerly stood: near to this, as *Pausanias* relates[1], there was a *tomb* with an equestrian statue by *Praxiteles*. The place where the gate was situate may still be discerned; and also a part of the *northern* limb of the "*long legs*," μακρὰ σκέλη, extending from the city to the sea. We then ascended towards the *north* of the *Piræean Gate*[2], where may still be seen, in a state of the most admirable preservation, the ground-plot

Piræean Gate.

(1) *Pausaniæ Attica, c. 2. p. 6. Lips.* 1696.

(2) See the *Plan of Athens*, engraved as a *Vignette* to the preceding Chapter, Nos. 1, and 2.

and entire form of the PNYX, or antient place of Parliament of the *Athenians*; as it was appropriated by *Solon* to the assemblies of the citizens[3]. This structure is not likely to be much affected by the lapse of entire centuries: almost the whole of it, even to the *pulpitum* for the orators, which yet remains, is an excavation of the rock; and the several parts of it were carved in stone, of one solid mass, with the exception only of the semicircular area, the farthest part of which from the *pulpitum* consists of masonry[4]. In the perpendicular surface of

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(3) Πνὺξ, so called διὰ τὸ πεπυκνῶσθαι τοῖς λίθοις.

(4) That this place was really the *Pnyx*, is now universally the opinion of travellers who have visited *Athens*. It had been called AREOPAGUS, and ODÉUM. *Chandler* was the first by whom it was accurately described. The *altar* and *stone pulpit*, which he mentions, agree with its furniture as upon record. *Chandler* says these have been removed; but the *pulpit*, if not the *altar*, certainly remains. A more attentive examination of the antiquities of *Athens*, if it effect no change as to the name now given to this place, will very probably alter the appellations too hastily bestowed upon some of the others. Perhaps the *Pnyx* may be considered as better ascertained than almost any remaining structure destitute of an inscription whereby it may be identified; and for this, the literary world is mainly indebted to the Earl of *Aberdeen*, who carried on a very extensive examination of the spot, sparing no expense during an excavation which he made here, to have this point determined. The *dona votiva* which he discovered are very remarkable. (*See the Extract from Mr. Walpole's Journal, p.* 199 *of this Vol.*) But the site of the *Odéum of Pericles* is entirely unknown. It must have stood at the termination of the street of the *Tripods*. The situation of the *Prytanéum* remains also to be determined;

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the rock, facing this area, are *niches* for the *votive tablets;* the characteristic and most genuine marks of places held in any peculiar degree of consideration throughout the whole of *Antient Greece,* and in every country where her colonies extended. To approach the spot once dignified by the presence of the greatest *Grecian* orators; to set our feet where they stood; and actually to behold the place where *Demosthenes* addressed the "Men of Athens," calling to mind the most memorable examples of his eloquence; is a gratification of an exalted nature. But the feelings excited in viewing the *Pnyx* peculiarly affect the hearts of *Englishmen:* that holy fire, so much dreaded by the *Athenian* tyrants, and which this place had such a remarkable tendency to agitate, burns yet in *Britain:* it is the very soul of her liberties; and it strengthens the security of her laws; giving eloquence to her Senate, heroism to her arms, extension to her commerce, and freedom to her

determined; and it cannot be said that our evidence for identifying the *three* great buildings, the *Temple of Jupiter Olympius*, the *Theatre of Regilla*, and the *Theatre of Bacchus*, with the remains which severally bear either of these appellations, is altogether satisfactory. There is much to be done by future travellers; and the excavations which they may make, by bringing to light many valuable documents, will greatly tend to illustrate the topography of the city.

people: although annihilated in almost every country of the earth, it lives in *England;* and its extinction there, like the going-out of the sacred flame in the Temple of *Delphi,* would be felt as a general calamity. The circumstances connected with the history of the *Pnyx* prove how difficult a thing it was to subdue the love of freedom among the *Antient Grecians.* The *Athenian* tyrants vainly imagined that it originated solely in the position of the *βῆμα,* or *stone pulpit,* whence the orators harangued the people; forgetting that it is a natural principle implanted by Providence in the human heart. Under the notion they had thus conceived, they altered the plan of the *Pnyx:* the *βῆμα* had been fronted towards the *sea;* they fronted it towards the *land;* believing that a people diverted from allusions to maritime affairs towards those of agricultural labour would be more easy under an oligarchical dominion[1]. The project was not attended with the consequences that were expected; the same spirit yet prevailed: but this place was still

(1) Διὸ καὶ τὸ βῆμα τὸ ἐν Πυκνὶ πεποιημένον ὥστ' ἀποβλέπειν πρὸς τὴν θάλασσαν, ὕστερον οἱ τριάκοντα πρὸς τὴν χώραν ἀπέστρεψαν, οἰόμενοι τὴν μὲν κατὰ θάλατταν ἀρχὴν, γίνεσιν εἶναι δημοκρατίας, ὀλιγαρχίαι δ' ἧττον δυσχεραίνειν τοὺς γεωργοῦντας. *Plutarch. in Themist. p.*268. *tom.*I. *Lond.* 1729.

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considered as its source; and at last, finding that alterations of the structure availed nothing towards its dissolution, the meetings in the *Pnyx* were entirely abolished. The place itself has, however, been suffered to remain unaltered to the present day, and may serve to illustrate passages in antient authors which before were but imperfectly understood. A very accurate design of the structure, as it now exists, has been already published by *Stuart*, in which the βῆμα is represented: and if it were possible to naturalize this word, it might be preferable to any other, as applied to the *pulpit*, whence the *Grecian* orators addressed the people. *Rostrum* is a *Roman* appellation, and introduces associations of a foreign nature: the same remark applies to *Tribunal*: *Logéum*, and *Thymele*, are terms borrowed from the *Grecian* theatres: it is *Béma* only which, upon the authority of *Plutarch*, confines the name, and fixes the attention, accurately and exclusively, to the throne of *Grecian* eloquence. Here we find the object itself within the *Pnyx*, fronted towards the city and the plain, exactly as it was left by the *Athenian* Tyrants. The *altar* is also seen; forcibly illustrating, at this hour, the following passage of the comic poet:

Ὅστις κρατεῖ νῦν τοῦ λίθου τοὺν τῇ Πνυκί.

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From this illustrious memorial of *Athenian* history, we descended once more to the *Cœle*, or *hollow way*, of *Pausanias;* and, crossing the road from the *Piræeus*, passed the *Cryptæ* of the *Hill of Musæus*, and ascended to the MONUMENT OF PHILOPAPPUS, standing upon its summit[1]. There is no account of this structure by any antient author, if we except *Pausanias;* who merely says of it[2], that in the place where *Musæus* was buried a monument was afterwards erected, ἀνδρὶ Σύρῳ, without adding a syllable as to his name or history; which is remarkable, considering the attention usually bestowed by him upon objects much less worthy of regard. It is within the walls of the antient, although at some distance from those of the modern city[3]; and the view from hence of the *Citadel* of *Athens*, the *Sinus Saronicus*, and the neighbouring territories, is very striking. Looking towards the sea, the eye commands the ports of the *Piræeus*, *Munychia*, and *Phalerus;* the isles of *Salamis* and *Ægina;* and the mountains of *Poloponnesus*, as far as the Gulph of *Argos*. The frequent mention of it by other

Monument of the *Muséum*.

(1) See the Plan of *Athens*, as a *Vignette* to the preceding Chapter, No. 4.

(2) *Pausaniæ Attica, c.* 26. *p.* 61. *Lips.* 1696.

(3) See the Plan; *Vignette* to the preceding Chapter.

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travellers[1], added to the beautiful views of its several parts engraved for *Stuart*'s "Antiquities of *Athens*[2]," render any descriptive detail unnecessary. It is supposed, from the inscriptions upon it[3], that it was erected in the beginning of the second century. *Stuart*, in opposition to *Wheler* and *Spon*, believed it to have been raised, not in memory of a single individual[4], but "in honour of the last king of *Commagene*, and more than one of his descendants." It originally consisted of three compartments between four *Corinthian* pilasters; that is to say, of an arched recess, containing a central sitting figure, and having a square niche on each side of it. Below these appeared three superb sculptures in relief; that in the centre, beneath the sitting statue, exhibits *Trajan* in a car drawn by four horses, as

(1) See *Wheler*, *Spon*, *Le Roy*, *Stuart*, *Chandler*, &c. &c.

(2) Vol. III. chap. 5. Plates 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11. *Lond.* 1794.

(3) Under the figure in the left niche:

ΒΑΣΙΛΕΥΣΑΝΤΙΟΧΟΣΒΑΣΙΛΕΩΣΑΝΤΙΟΧΟΥ

Under the figure in the middle niche:

ΦΙΛΟΠΑΠΠΟΣΕΠΙΦΑΝΟΥΣΒΗΣΑΙΕΥΣ

Upon the pilaster between these niches:

C. IVLIVS . CF . FABIA . ANTIOCHVS . PHILOPAPPVS . COS . FRATER ARVALIS . ALLECTVS . INTER . PRAETORIOS . AB . IMP . CAESARE . NERVA TRAIANO . OPTIMO . AVGVSTO . GERMANICO . DACICO

See *Stuart's Athens*, *vol.* III. *c.* 5.

(4) Ibid. p. 36.

he is represented on many monuments of the triumphs of that emperor; and his figure here corresponds with the image of him which is preserved upon the arch of *Beneventum* in *Italy*. On either side, in square compartments, were seen the attendants preceding and following the triumphal car[5]. When *Stuart* visited *Athens*, it was not more perfect than it is now; but he was fortunate enough to discover, at the bottom of the hill, two statues that had stood erect, in *Roman* habits; and these, being exactly in the same style of workmanship with the sculptures still remaining on the monument, he supposed to have stood above the two central pilasters[6]. But if this be true, there were probably two other figures above the remaining pilasters at the sides, to complete the symmetry of the work; which might thus admit of easy restoration from the hand of an artist willing to represent the whole of this most stately monument as it originally appeared. The statues mentioned by *Stuart* disappeared about thirty years after he left *Athens*[7].

(5) All that now remains of this superb structure is exhibited by an Engraving annexed to the Quarto Edition of these Travels, Vol. III. p. 544, from a Drawing made upon the spot by *Preaux*, in 1800.

(6) See *Stuart's Athens*, vol. III. p. 36.

(7) In 1785. See *Stuart's Athens*, ibid. Note (*a*).

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Antient Walls.

Descending from the MUSEUM, we observed some remains of the ANTIENT WALLS of the city upon its *southern* side, and of the entrance from *Phalerum*[1]. The vestiges of these *walls* also appear extending towards the *Monument of Philopappus*, which they inclosed: thence they bore off towards the *Piræan Gate*, in a line of direction almost due *north* and *south*[2]. Afterwards, crossing the plain, we visited the THEATRE and CAVE OF BACCHUS; and some substructions were shewn to us by Signor *Lusieri*, which he conceived to be the foundations of a *temple* dedicated also to the same Deity. Nothing exists now of the *Theatre*, excepting the *coilon* for the seats, as in the earliest ages of dramatic representation it was universally formed, by scooping the sloping side of a rock[3]. But how majestic, and how perfect in its preservation, rises the Choragic Monument of *Thrasyllus* above this theatre[4]! and how sublime the whole groupe of objects with which it was

Theatre and Cave of Bacchus.

Monument of Thrasyllus.

(1) See the Plan, *Vignette* to the preceding Chapter.

(2) Ibid. No. 19.

(3) Ibid. No. 16.

(4) Ibid. No. 14. The best representation of it is in *Le Roy* ("*Ruines de la Grèce*," *Pl.* 8. *Paris*, 1758); now the more valuable, as the monument, in its present mutilated state, no longer exhibits the appearance it then presented.

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associated at the time of our visit, and before the work of dilapidation had commenced—the antient *sun-dial;* the *statue* of the God; the *pillars* for the tripods[5]; the majestic *Citadel!* The last of these has indeed defied the desolating ravages of *Barbaric* power; but who shall again behold the other objects in this affecting scene as they then appeared? or in what distant country, and obscure retreat, may we look for their mutilated fragments? Often as these monuments had been described, we observed some things which perhaps have not been before noticed. This part of the rock of the *Acropolis* consists of a hard *red breccia,* similar to that which was observed at the *Areopagus.* Towards the left of the MONUMENT OF THRASYLLUS the surface of the stone has been planed perpendicularly; and here, beneath the two CHORAGIC PILLARS, we saw, upon the rock, an *Inscription,* alluded to, but not copied, by *Stuart*[6], and mentioned by no other writer. It extends in two parts, which may have belonged to two separate *legends,* one above the other; but the characters are alike in both, and they are deeply

Remarkable *Inscription.*

(5) See the Plan, No. 13.

(6) Antiq. of *Athens,* vol. II. p. 7. *Lond.* 1787. *Stuart* wrote ΑΝΕΘΗΣΑΝ for ΑΝΕΘΕΣΑΝ.

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engraven in the stone, after the manner of those *Inscriptions* which we discovered at *Jerusalem*, over the doors of the *tombs* in Mount *Sion*[1]. The only letters sufficiently perfect to be legible are the following; but the termination of the upper line could not be ascertained, and this line was remarkably separated from the lower part of the *inscription* by a natural or artificial linear cavity in the stone:

ΑΠΕΙΣΩΝΙΑΝΟΣΔΑΙ...
ΤΡΙΠΟΔΑΝΕΘΕΣΑΝ

In its very imperfect state, it must be left to the conjectures of the learned[2]. The importance of its situation, and the circumstance of its never having been published before, certainly entitles it to the Reader's notice. As to its interpretation, it evidently refers to the erection of *tripods*: this appears both from the words of the *inscription*, and from its contiguity to the *Choragic Pillars*. The name *Pisonianus* seems to occur before Δαι; and these letters may

(1) See Vol. IV. of the Octavo Edition of these Travels, p. 336, &c.

(2) Τρίπος is found in *Hesychius*. The use of the verb ἀνέθεσαν occurs thus in *Lucian*: "Υλας ἀπετέμοντο, καὶ ὄρη ἀνέθεσαν, καὶ ὄρνεα καθιέρωσαν, καὶ τὰ φυτὰ ἐπεφήμισαν ἑκάστῳ θεῷ· *Montes dedicârunt, vel consecrârunt, unicuique Deo.*

have reference to the word Δαίμων, in one of its cases. *Bacchus* bears the title of *Dæmon* throughout the *Bacchæ* of *Euripides*[3]. With regard to the *Crypt* which is behind the *Monument of Thrasyllus*, by some called the *Cave of Bacchus*, and now a *Greek* chapel bearing the appellation of *Panagia Spiliotissa*, or *the Blessed Lady of the Grotto*, it is decidedly mentioned by *Pausanias*; and his allusion to it, added to the description which he gives of its situation, serves to identify the THEATRE. He says it contained a *tripod*, with the figures of *Apollo* and *Diana*, represented as destroying the children of *Niobe*[4]. But its more antient history may possibly refer to an earlier period than that of the CHORAGIC GAMES of the *Athenians*, and to customs which existed in *Attica* long before the institution of the *Dionysia*. That it ought not to have been considered as necessarily associated with the structure now placed before it,

Origin of the *Crypt*.

(3) Ὁ δαίμων, ὁ Διὸς παῖς. v. 417. τὸν δαίμον' εἰσφέρων νέον. v. 256. φάνεντα θνητοῖς δαίμονα. v. 42. ἐμφανῆς δαίμων βροτοῖς. v. 22. (*Camb.* 1694.) κ. τ. λ. The *Greek* Writers, and especially the Poets, use the word Δαίμων as applied to a *God*, or *Goddess*.

(4) ΕΝ ΔΕ ΤΗΙ ΚΟΡΥΦΗΙ ΤΟΥ ΘΕΑΤΡΟΥ, ΣΠΗΛΑΙΟΝ ΕΣΤΙΝ ΕΝ ΤΑΙΣ ΠΕΤΡΑΙΣ ΥΠΟ ΤΗΝ ΑΚΡΟΠΟΛΙΝ. Τρίπους δὲ ἕστηκε καὶ τούτῳ. Ἀπόλλων δὲ ἐν αὐτῷ καὶ Ἄρτεμις τοὺς παῖδας εἰσὶν ἀναιροῦντες τοὺς Νιόβης. *Pausaniæ Attica*, c. 21 p. 49. *Lips.* 1696.

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seems to be evident from the circumstance of the entrance being closed when the building was added. In the *inscription* upon the middle of the architrave and immediately over the central pilaster of the monument, no mention is made of the grotto: the legend appears to refer only to the structure whereon it is inscribed[1]. From this it may be conjectured, that the cave was one of the most antient *sepulchral cryptæ* of the first settlers upon this rock: there are many other of a similar nature, fronting the *Phalerum* in the approach to ATHENS, and in the *Hill of Musæus*. It is precisely in the situation where such caves were often constructed for sepulchral purposes, by the earliest *Grecian* colonies, and by the inhabitants of all the *eastern* shores of the *Mediterranean;* that is to say, upon the outside and beneath the walls of the *Acropolis;* being hollowed in the rocks upon which their *citadels* were erected. Instances of this custom have been mentioned more than once, in the former parts of this work[2]. Here we were gratified by finding the *Ice-plant* (*Mesembryanthemum crystallinum* LINN.) sprouting luxuriantly, in its wild and native state,

Ice Plant.

(1) See *Chandler*'s Trav. in *Greece*, p. 63. *Oxf.* 1776.

(2) See Vol. II. of the Octavo Edition of these Travels, Chap. V. p. 209.

among the ruins: it was now in seed[3]; and we collected the capsules to send to *England*[4]. This was the only spot in all *Greece* where we remarked this plant. The observations of former travellers prove it to be an *Athenian* plant[5]; yet it had been transported to *England*, and was cultivated there so early as the beginning of the last century[6].

On the following day we set out to visit those prodigious columns, which, owing to their magnitude and situation, are almost everywhere in view, bearing traditionally the name of *Hadrian's Pillars*. In our way thither, we passed beneath an arch which conducted from the *old city* of *Theseus* to the *New Athens* built by *Hadrian*; upon which the several appellations of *Porta Hadriana*, *Arch of Theseus*, and *Arch of Ægeus*, have been bestowed[7]. Its situation with respect

Arch of Hadrian.

(3) *October* 30.

(4) We collected many rare plants in the neighbourhood of *Athens*; but the specimens were destroyed in their passage home, by the wreck of the *Princessa* merchantman, off *Beachy Head*.

(5) It was found near to *Athens*, by *John Sibthorpe*, M.D. Professor of Botany at *Oxford*.

(6) In 1727, according to *Bradley*. See *Martin's edit. of Miller's Dict. Lond.* 1807.

(7) See *Wheler*, *Spon*, *Le Roy*, *Stuart*, *Chandler*, &c. &c. See also the Plan, *Vignette* to the preceding Chapter, No. 18.

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to the walls of the antient city, and the obliquity of its position with regard to the *peribolus* which inclosed the plane of *Hadrian's Pillars*, seems to authorise an objection, already urged[1], against the notion of its having been originally a *gate*. *Le Roy*'s view of it[2] is much finer, as to general effect, than that which *Stuart* has given[3], and exhibits more of the grandeur of the original. The stones are put together without cement; but the work is adorned with a row of *Corinthian* pilasters and columns, with bases supporting an upper tier in the same style of architecture, thereby denoting a mode of building more characteristic of the age of *Hadrian* than of any earlier period in *Athenian* history. In the

Its Origin.

endeavours which have been made to trace its origin, and to ascertain its antiquity, it is somewhat strange that no one has stated, what the first view of it seems to suggest as the most probable opinion concerning this structure; namely, that it was a *triumphal arch*, erected in honour of *Hadrian*, upon his coming to ATHENS. *Stuart* has observed[4], that "it appears evidently

(1) *Stuart*'s Antiq. of *Athens*, as above cited.

(2) Les Ruines des plus beaux Monumens de la *Grèce*, Pl. 21. *Paris*, 1757.

(3) Antiq. of *Athens*, vol. III. c. 3. Pl. 1. *Lond.* 1794.

(4) Ibid. p. 20.

not to have been connected with, or to have made a part of, any other building, but to have been originally intended to remain insulated." He also considers the *inscriptions* upon the two sides of it "as a complimentary effusion of gratitude to a liberal benefactor;" and yet he has been induced, by the forced construction of a passage in *Plutarch*, to believe this building to be the *Arch of Ægeus*, rebuilt by the *Roman* Emperor. If this had been the case, and if *Hadrian*, as he supposes, had really restored a venerable fabric owing to any regard for the consideration in which its original founder was held, he would not surely have opposed his own fame to that of *Theseus*, as we find it to be vaunted in the two inscriptions upon the arch[5]. It seems more reasonable to suppose that these inscriptions were placed by the *Athenians* upon a *triumphal arch* erected in honour of *Hadrian*, as adulatory testimonies of their regard for a patron to whose munificence their city was so much indebted, and as the

(5) On the *south-eastern* side, towards the *Acropolis:*

ΑΙΔΕΙΣΑΘΗΝΑΙΘΗΣΕΩΣΗΠΡΙΝΠΟΛΙΣ

Hæ sunt Athenæ Thesei quondam urbs.

On the *north-western* side, towards the Temple of *Jupiter Olympius:*

ΑΙΔΕΙΣΑΔΡΙΑΝΟΥΚΟΥΧΙΘΗΣΕΩΣΠΟΛΙΣ

Hæ sunt Athenæ Hadriani, et nequaquam Thesei urbs.

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highest compliment they could bestow. That *Hadrian* coveted the thanks and praises of dependent states; that he sought to be so rewarded for the favours he conferred upon them; seems to be evident, from one of his epistles alluding to the acknowledgments made by the people of *Alexandria* for his bounty to their city, and already cited in a former part of this work[1]. The form and style of the structure also agrees with this opinion of its origin; for it resembles the usual form of the triumphal arches raised in honour of the *Roman* Emperors[2]. It is built entirely of *Pentelican* marble; nor was this magnificence inconsistent with the materials commonly used in constructing triumphal arches. The arches of *Romulus*, it is true, were of *brick*; and that of *Camillus* was of *plain square stone*; but those of *Cæsar*, *Drusus*, *Titus*, *Trajan*, and

(1) See Vol. V. Chap. VII. p. 358.

(2) The first specimen of *Grecian* architecture erected in *Great Britain* was modelled from this arch; and the remains of the copy, although offering a paltry imitation, and upon an insignificant scale, may still be seen in the University of *Cambridge*. It is the southern front of the gate of *Caius College*, facing the *Senate House* and *Public Library*; erected in 1557, by *John Caius*, M.D. after designs by *John* of *Padua*. And as this formerly served to support a *Dial*, before the erection of the *Senate House* prevented any further observation of the shadow of the *Gnomon*, it is probable the *Athenian* arch had the same use; the position of which proves decidedly that it was not one of the *Gates* of the *Peribolus* of the Temple of *Jupiter Olympius*.

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Gordian, were, like this of *Hadrian*, entirely of *marble*. In addition, it may be urged, that trophies of this kind were unknown in *Greece* before the time of the *Roman* Emperors. The mere circumstance of its form is therefore almost decisive as to its origin; for the practice of erecting arches, as monuments of noble enterprises, and in honour of distinguished personages, was not a *Grecian* but a *Roman* custom. Its proper appellation seems therefore to be that which tradition, supported by the evidence of an inscription upon its south-eastern side, has long assigned to it; namely, the ARCH OF HADRIAN: and the occasion of its erection will be found in the remarkable event of *Hadrian*'s return to *Athens* for the consecration of the identical temple to which this arch conducted: this happened early in the second century[3]. Three years only had elapsed since the Emperor entered into the priesthood of the *Eleusinian Ceres;* an event which was distinguished by the martyrdom of many *Athenian Christians*, with *Publius* their bishop[4]. The *Heathens* were therefore animated by every emotion of religious zeal, and by every

When erected.

(3 A. D. 128. (4) A. D. 125.

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sentiment of gratitude, to receive with all the honours of triumph the patron who had restored the temples of their Gods; the champion who had trodden down the enemies of their faith[1]. If ever, in the history of the world, there was a time when it was peculiarly appropriate that a triumph should be decreed, it was at this period, and upon this occasion. The antient city seemed to revive with more than pristine splendour from its ruins. Ever since the age of *Dicæarchus*, its condition had been described as so wretched, that foreigners, upon the first sight of it, would scarcely believe they beheld what once had been so renowned a city[2]: but a *new Athens* had arisen under the auspices of the Emperor. Magnificent temples, stately shrines, unsullied altars, awaited the benediction of the sacerdotal monarch; and it would indeed have been marvellous if the *Athenians*, naturally prone to adulation, neglected to bestow it upon a benefactor so well disposed

(1) Upon his return to ATHENS, *Hadrian* presided as magistrate at the celebration of the *Dionysia*, and wore the *Athenian* dress. He also gave to the *Athenians* the island CEPHALLENIA. *Vid. Dio. Cass. in Vit. Hadrian.*

(2) Ἀπιστηθείη δ' ἂν ἐξαίφνης ὑπὸ τῶν ξένων θεωρουμένη, εἰ αὐτή ἐστιν ἡ προσαγορευομένη τῶν Ἀθηναίων πόλις. *Dicæarchi Status Græciæ, p.* 8 *Oxon.* 1703.

for its reception. The triumphal arch was of course prepared; and lasting characters, thereon inscribed, have proclaimed to succeeding ages that "THE ATHENS OF HADRIAN HAD ECLIPSED THE CITY OF THESEUS." CHAP. V.

We now advanced towards the stupendous pillars which also bear the name of that emperor; and a much more difficult task would remain, if we should undertake to develope the circumstances of their history. According to the routine of objects as they were observed by *Pausanias*, on this side of the city, the *hundred and twenty pillars of Phrygian marble*, erected by *Hadrian*, were in this situation; that is to say, *south-eastward* of the *Acropolis*[3]. Sixteen columns of white marble, each six feet in diameter, and nearly sixty feet in height, now remain standing; all of the *Corinthian* order, beautifully fluted, and of the most exquisite workmanship[4]. But, by the appearance of the

(3) Τὰ δὲ ἐπιφανέστατα, ἑκατὸν εἴκοσι κίονες Φρυγίου λίθου. *Pausan. Attica*, *p.* 43. *Lips.* 1696.

(4) Such is their extraordinary size, when compared with the relative proportion of any other architectural pillars to natural objects, that in every representation of them hitherto engraven, where figures of living beings have been introduced by the artist to afford a scale for their dimensions, the design has been frustrated by the reluctance of the

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plane upon which the columns stand, *Wheler* was induced to believe that there were originally six rows of pillars, and twenty in each row, which would complete the number mentioned by PAUSANIAS[1]. *Chandler* and *Stuart* are the first authors who have described the *Columns of Hadrian* as the remains of the Temple of JUPITER OLYMPIUS[2]. *Le Roy* considered them as a part of *the Pantheon*[3]; a name bestowed occasionally, by different travellers, upon almost every building in *Athens*, whether in the *upper* or in the *lower* city. *Theodosius Zygomalas*, author of the Letter to *Martin Crusius*, published in 1583, mentions the *Parthenon*[4]

Temple of Jupiter Olympius.

the engraver to represent these figures sufficiently diminutive. Unable to conceive the existence of columns of such magnitude that a man of ordinary stature may remain concealed within any of the *canelures*, some addition, as usual, has been made by the engraver to the size of the figures, and the apparent magnitude of the architecture has been thereby diminished.

(1) "Which, therefore, must be that *hundred and twenty*, PAUSANIAS speaketh of, as built by the Emperor HADRIAN, of *Phrygian* marble, being whiter than that of *Pentelicus*." *Journey into Greece, Book* V. *p.* 371. *Lond.* 1682.

(2) See Trav. in *Greece*, vol. II. p. 74. *Oxf.* 1776. Also Antiq. of *Athens*, vol. III. p. 11. *Lond.* 1794.

(3) *Les Ruines des plus beaux Monumens de la Grèce*, *Pl.* 22. *p.* 35. *Paris*, 1758. *Le Roy*'s View of the Ruin is perhaps the finest in that magnificent work.

(4) This circumstance is alluded to by *Spon*, *(Voyage de Grèce, &c. tom.* II. *p.* 37. *à la Haye*, 1724.) but it may have originated in an error

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Discordant Accounts of this Building.

under this last appellation. *Guilletiere* affirms positively, that the principal mosque in the lower city was the *Pantheon*[5], and afterwards describes it as superior to that of *Rome*. A recent traveller[6] applies the name, and with more reason, to an edifice described by *Stuart* as the *Poikile*[7], and by *Wheler* as the *Olympiéum*[8]. In this imperfect state of our knowledge with regard to the real history of these pillars, as of many other antiquities in *Athens*, the author would leave the question to be decided by

error of the transcriber of *Zygomalas*'s Letter, or in an error of the press: πάνθεον being written for παρθενῶν The words are: "Τὸ πάνθεον: οἰκοδομὴν, νικῶσαν πάσας οἰκοδομάς: γλυπτῶς ἐκτὸς διὰ πάσης τῆς οἰκοδομῆς ἔχουσαν τὰς ἱστορίας Ἑλλήνων: καὶ ταῦτα, τὰς θείας. Ipsum Pantheum: quod est ædificium, aliis omnibus excellentius: in quo extrà circumquaque historiæ Græcorum sculptæ sunt, et quidem divinæ." (*Vid. Turco-Græciæ, lib.* vii. *p.* 430. *Basil.* 1583.) The author is here evidently describing the *Parthenon;* and, as he afterwards mentions the *horses of Praxiteles*, "ἐπάνω τῆς μεγάλης πύλης (supra magnam portam)," it is not very probable that he believed the building to be the *Pantheon of Hadrian;* unless, indeed, he alluded to the *horses* which were on each side of the *Propylæa.*

(5) "Il y a trois mosquées à Athènes: une dans le chasteau, qui est l'incomparable temple de Minerve; et deux dans la ville, dont la principale est le fameux *Panthéon*, qu' Adrian y fit bastir." *Voyage d'Athènes, p.* 156. *Paris*, 1675.

(6) Mr. *Wilkins.* See the Plan engraved for the Work about to be published by Mr. *Walpole*, on Parts of *Greece*, *Asia*, and *Egypt*, from the *MS. Journals* of Travellers in the *Levant.*

(7) Antiq. of *Athens*, vol. I. c. 5. p. 37. *Lond.* 1762.

(8) Journey into *Greece*, Book V. p. 392. *Lond.* 1682.

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Reasons for the Name assigned to it.

subsequent investigation, and by the discoveries which the excavations of future travellers may bring to light, were it not for the recent observations upon this subject by the Earl of *Aberdeen*[1], added to the plan of this mighty structure as afforded both by *Chandler*[2] and by *Stuart*[3] from their own personal observations; which seem to place the history of the building beyond a doubt, and prove it to have been the Temple of *Jupiter Olympius*, constructed with double rows of columns, ten in front, and twenty-one in flank, amounting in all to one hundred and twenty-four; the extent of the front being one hundred and seventy-one feet, and the length of the flank more than four hundred: of which sumptuous and stately temple, these pillars are the majestic ruin. The area, or *peribolus*, within which it stood, was four *stadia* in circumference. "*Rome*," says *Chandler*[4], "afforded no example of this species of building. It was one of the four marble edifices which had raised to the pinnacle of renown the architects who planned them[5]; men,

(1) Introduction to *Wilkins*'s Trans. of *Vitruvius*, p. 66. See also Note (1) to p. 9, of the Text of that Work. *Lond.* 1812.

(2) Trav. in *Greece*, vol. II. c. 15. p. 74. *Oxf.* 1776.

(3) Antiq. of *Athens*, vol. III. c. 2. Pl. 2. *Lond.* 1794.

(4) Trav. in *Greece*, as above cited.

(5) *Antistates*, *Callæschros*, *Antimachides*, and *Porinus*, were the earlier architects employed on this fabric.

it is said, admired in the assembly of the Gods for their wisdom and excellence." Some of the columns still support their architraves; one of which, being measured while we were in *Athens*, was found to equal three feet in width; and, although of one entire piece of marble, it extended, in length, twenty-two feet six inches[6]. Upon the top of the entablature, on the western side of the principal groupe, is shewn the dwelling of a hermit, who fixed his solitary abode upon this eminence, and dedicated his life entirely to the contemplation of the sublime objects by which his mansion was everywhere surrounded. Seventeen of these pillars were standing in 1676: but a few years before *Chandler* arrived in *Athens*, one was thrown down, for the purpose of building a new mosque in the market-place. Such instances of dilapidation on the part of the *Turks* are,

(6) What the feelings of the *Athenians* must have been upon the restoration of this temple, may, in some degree, be collected from the following observations of *Plutarch*, and of *Dicæarchus*, concerning the edifice in its imperfect state. Ὡς γὰρ ἡ πόλις τῶν Ἀθηναίων τὸ Ὀλυμπιεῖον, οὕτως ἡ Πλάτωνος σοφία τὴν Ἀτλαντικὴν ἐν ποιηταῖς καλοῖς μόνον ἔργον ἀτελὲς ἔσχηκεν. (*Plutarch. extremo Solone.*) *Dicæarchus* seems to have had a foresight of its future splendour. He says: Ὀλύμπιον, ἡμιτελὲς μὲν, κατάπληξιν δ' ἔχον τὴν τῆς οἰκοδομήσεως ὑπογραφήν· γενόμενον δ' ἂν βέλτιστον, ΕΙ ΣΥΝΕΤΕΛΕΣΘΗ. *Dicæarch. Descript. Græc. ap. Meurs. De Athenis Atticis, lib.* i. *c.* 10.

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fortunately, very rare; and we find that, in this instance, the damage done to the remains of the temple was made a pretext for extorting fifteen purses from the Governor of *Athens;* a tax levied by the *Pasha* of *Negropont,* as expressly stated, for the violence committed by the *Waiwode* in overthrowing the pillar.

Ilissus.

Fountain *Callirhoë.*

Descending from the area of the temple toward the ILISSUS, we visited the fountain CALLIRHOE, sometimes called *Enneacrunus*[1]. We observed *niches* in the rock, for the *votive offerings,* where there had been a cascade: and hereabouts were, in all probability, the altars of those Muses mentioned by *Pausanias,* who were called *Ilissiades.* Afterwards, as we examined the channel of the river, for a considerable extent, we found it to exhibit such evident traces of a powerful current having worn away the solid substance of its rocky bed, that we were convinced it could not formerly have been characterized by the appearance it now exhibits; namely, that of an occasional torrent, sometimes dry throughout the entire year. *Chandler* says, he visited it several times after snow had fallen on

False Notions entertained of the River.

(1) Vid. *Meursii Ceramic. Gemin. c.* 14. *ap. Gronov. Thesaur. Græc. tom.* IV. *p.* 982. *L. Bat.* 1699.

the mountains, and after heavy rain; but that he never found even the surface of the channel to be covered with water: it lodged only in the hollows of the stone, and trickled from one cavity to another[2]. Yet we should reluctantly conclude with that writer, that the Poets who celebrated *Ilissus* "as a stream laving the fields, cool and lucid," either conceived or conveyed "a false idea of this renowned water-course." Some other cause must be assigned for the disagreement of their descriptions with the real character which the river now bears. The earliest traveller whose work we have cited seems to have found no difficulty in accounting for the loss of the current, but, soon after his arrival at *Athens*, distinctly states, that the *water of the Ilissus had been diverted and divided by an infinite number of rivulets*, cut on purpose to supply the fountains in the gardens about the town[3]. In a former part of his work he seems to insinuate that the current had also been carried off for the use of

(2) Trav. in *Greece*, vol. II. p. 79. *Oxf.* 1776.

(3) "Le pont est soûtenu de trois arches; et au dessous est le canal où passoit l'Illissus quand il estoit rivière, car aujourd'huy le canal est sec; *l'Illissus a esté diverty, et partagé en une infinité de rigoles*, qui s'épanchent de costé et d'autre, pour aller faire des jets-d'eau dans les jardins des environs de la ville." *Voyage d'Athènes, par De la Guilletiere, p. 263. Paris*, 1675.

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the mills near to the city[1]; and those who have visited *Troas* know very well that a channel thus diverted, for a single *Turkish* mill, is sufficient to carry off a torrent of water not less potent than was the stream of the *Ilissus*[2]. In the simple narrative of *De la Guilletiere* we have therefore sufficient evidence to justify a conclusion, although in opposition to *Chandler*, that the antient writers by whom the *Ilissus* is mentioned did not fall "into local absurdities and untruths[3]." in their descriptions of that river: neither is there any thing more justly reprehensible in literary matters, than the very common propensity to depreciate the accuracy of Poets and Historians, whenever a difficulty occurs in reconciling their statements with existing appearances[4].

(1) "Le Didascalos nous dit, que c'estoit la faute des moulins, et que *la rivière d'Illissus estoit présentement coupée en tant de canaux*, qu'elle ne pouvoit fournir assez d'eau pour bien moudre le bled." *Ibid. p.* 236.

(2) See *Gell*'s Topography of *Troy*, p. 48. *Lond.* 1804.

(3) See *Chandler*'s Travels in *Greece*, vol. II. p. 79. *Oxf.* 1776.

(4) PLATO *(in Phæd. tom.* III. *p.* 229.) mentions *the pure and limpid waters* of the *Ilissus*; but as this passage of that author is expressly alluded to by Mr. *Walpole*, in his *MS. Journal*, when writing upon the same subject, his observations will now be added, as strongly supporting the opinion already given.—"Neither wood nor water seem to have abounded in Attica. I did not meet a stream of any magnitude (excepting

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From the bed of the river—after visiting that part of it where the marble bridge of three arches, mentioned by all writers to the time of *Stuart*[5], conducted across the *Ilissus* to AGRÆ[6], the scene of one of *Plato's* Dialogues[7]—we ascended to view the remains of the STADIUM PANATHENAICUM, which was, in fact, a continuation of

Stadium Panathenaicum.

(excepting the Cephissus) in any part of it. Dio Chrysostom says, there are not great mountains to be seen, nor are there rivers flowing through the country, *μήτε ποταμοὶ διαῤῥέοντες*, Orat. 6. Athens itself was supplied with well-water; hence the number of antient wells we observe cut in the rock about the city near Lycabettus. Pausanias (lib. i.), as well as Plutarch in his Life of Solon, makes mention of them. The exportation of wood and pitch was forbidden by law, as we find from the Scholiast on a passage in the Knights of Aristophanes. What the country afforded was required for the use of the navy. The Lyceum and Cynosarges were, according to Dicæarchus, *κατάδενδρα, well wooded;* because, as places of public resort, they were much attended to; but trees are not now to be found there. It would be as difficult to find the pure and limpid waters of the Ilissus, *καθαρὰ καὶ διαφανῆ*, which Plato mentions in the Phædrus; there is never any quantity of water in the river-bed. In former times, the channel was full. Besides the passage from *Plato*, the following allusion of Cratinus to a famous orator supports this opinion:

Ye Gods, what a flow of words is here!
Ilissus is in his throat. *Ἰλισσὸς ἐν τῇ φάρυγι.*

nd we know that the Pelasgi were accused of way-laying the Athenian women, when they went from the city to draw water from the Ilissus."—*Walpole's MS. Journal.*

(5) See the View of it in *Stuart's Athens.* The bridge no longer exists.

(6) *Διαβᾶσι δὲ τὸν Ἐιλισσὸν, χωρίον Ἄγραι καλούμενον, κ. τ. λ. Pausaniæ Attica, c.* 19. *p.* 45. *Lips.* 1696.

(7) The *Phædrus;* so called from one of the disciples of *Socrates.*

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the *bridge;* for the latter was seventy feet wide, and conducted immediately into the arena of the former. It has been usual to say of this most wonderful of all the marvellous works of *Herodes Atticus*[1], that nothing now remains of its former magnificence. To our eyes, every thing necessary to impress the mind with an accurate idea of the object itself, and of its grandeur, and of the prodigious nature of the work, seemed to exist as if it had been in its perfect state. The marble covering of the seats, it is true, no longer appears; but the lines are visible of the different ranges; and perhaps a part of the covering itself might be brought to light by a removal of the soil. The absence of ornament is of little consequence as to the general effect: the decorations of a *Stadium,* however costly in

(1) It was originally constructed by *Lycurgus;* but it was restored by *Herodes,* whose real name, as given by *Spon* from an *Athenian* inscription, was *Tiberius Claudius Atticus Herodes.* He lavished upon it the most enormous sums, covering it entirely with the white marble of Mount *Pentelicus.* PAUSANIAS did not expect to be credited, even in the brief description of this work, as thus given: Τὸ δὲ, ἀκούσασι μὲν οὐχ ὁμοίως ἐπαγωγὸν, θαῦμα δ' ἰδοῦσι, στάδιον ἐστὶ λευκοῦ λίθου, μέγεθος δὲ αὐτοῦ τῆδε ἄν τις μάλιστα τεκμαίροιτο. ἄνωθεν ὄρος ὑπὲρ τὸν Ἐιλισσὸν ἀρχόμενον ἐκ μηνοειδοῦς καθήκει τοῦ ποταμοῦ πρὸς τὴν ὄχθην εὐθύ τε καὶ διπλοῦν· τοῦτο ἀνὴρ Ἀθηναῖος Ἡρώδης ᾠκοδόμησε, καὶ οἱ τὸ πολὺ τῆς λιθοτομίας τῆς Πεντέλησιν ἐς τὴν οἰκοδομὴν ἀνηλώθη. *Pausan. Attica, c.* 19. *pp.* 45, 46. *Lips.* 1696.

their nature, may be easily imagined; and if, instead of having ransacked the quarries of *Pentelicus* for its garniture, some more precious material had been used, the superficial investment, in so vast a theatre, would not materially have altered its general appearance. The remains of *Stadia* still exist in different parts of *Greece*; but this of *Athens* surpasses, as in the days of its splendour, every other in the world. Its form is so perfect, that the spectator traversing the arena between its sloping sides, toward the *Coilon* at its *south-eastern* extremity, almost imagines himself to be transported to the age in which it was prepared for the reception of its innumerable guests: and when seated in the higher part of it, where people from all *Attica*, ranged by thousands, beheld a still gathering multitude, thronging eagerly toward the spot; every countenance being animated by the greatness of the solemnity, and every heart beating with the most impatient expectation; how affecting is the scene before him! Nothing is wanted to render it more impressive, but the actual presence of the pomp itself—the noise of the chariots—the prancing and the neighing of the horses—the sounds of the music—the exhibition of the combatants—and the shouts of the people. Even the passages, through which ferocious

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animals[1] were conducted into the arena, and the entrances and retreats for those who contested prizes, yet remain almost in their entire state. Nothing has been removed or destroyed, but the parts which were merely ornamental; and these are not missed in the general survey of a structure necessarily simple as to its form, but inexpressibly great and striking in its aspect: and this effect is owing, not solely to its artificial character, but to the grandeur of its appearance as a work of Nature; the very mountains having contributed to the operations of art, in its formation[2]. Such a combination may be often observed in antient theatres of a semicircular form; but there is not, either in *Hellas* or in *Asia Minor*, an instance, where the natural lineaments of the country have admitted of a similar adaptation to the appropriate shape of the *Grecian Stadium*. This splendid memorial of *Attic* splendour, and of the renown of a private citizen of *Athens*, became ultimately his funeral

(1) When *Hadrian* was in *Athens*, he presided at the *Panathenæa*, and caused one thousand wild beasts to be hunted in the *Stadium*, for the diversion of the people. "*Athenis mille ferarum venationem in Stadio exhibuit.*" *Spartianus*, in ejus Vitâ, c. 19.

(2) There is a very fine view of it, as engraved by *Landseer* from a drawing by *Reveley*, in *Stuart's Athens*, vol. III. c. 7. Pl. 3. *Lond.* 1794.

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Sepulchre of *Herodes*.

monument: and a very curious discovery may be reserved for future travellers in the majestic sepulchre of *Herodes* himself; who was here interred[3], with the highest obsequies and most distinguished honours that a grateful people could possibly bestow upon the tomb of a benefactor, who spared no expense for them while he was living, and every individual of whom participated in his bounty at his death[4]. A little eastward of the STADIUM are the vestiges of the Temple of *Diana Agræa*. Having again crossed the *Ilissus*, we observed, near to its *northern* bank, some remains which *Stuart* and others have considered as those of the *Lyceum*. Hence we proceeded toward the

(3) The funeral of *Herodes Atticus* must have afforded one of the most affecting solemnities of which History makes mention. He was seventy-six years old when he died: and in the instructions which he left for his interment, he desired to be buried at *Marathon*, where he was born; but the *Athenians* insisted upon possessing his remains, and they caused the youth of their city to bear him to the *Stadium Panathenaicum*, which he had built; all the people accompanying, and pouring forth lamentations as for a deceased parent. Ἀθηναῖοι, ταῖς τῶν ἐφήβων χερσὶν ἁρπάσαντες, ἐς ἄστυ ἤνεγκαν, προαπαντῶντες τῷ λέχει πᾶσα ἡλικία, δακρύοις ἅμα, καὶ εὐφημοῦντες, ὅσα παῖδες, χρηστοῦ πατρὸς χηρεύσαντες. (*Philostratus in ejus Vitâ, Sophist. lib.* ii. *Lips.* 1709.) What a subject for the pencil of a *Raphael!* Historical painters sometimes complain that every event in antient history has been already handled: here is one, at least, to which this complaint is not applicable.

(4) He bequeathed to every *Athenian* a sum nearly equal to three pounds of our money.

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east, to ascend MOUNT ANCHESMUS, and to enjoy in one *panoramic*[1] survey the glorious prospect presented from its summit, of all the antiquities and natural beauties in the *Athenian* Plain. At the foot of this mount were the remains of a reservoir, constructed by *Hadrian* for the purpose of receiving water for his new city, after being conveyed by a most expensive aqueduct, whose broken piers may be traced to the distance of seven miles from the spot, in a north-easterly direction, toward the country between *Parnes* and *Pentelicus*. In *Stuart*'s time, part of an arcade of marble remained, consisting of two *Ionic* columns, with their entablature; and the spring of an arch, containing the fragment of an inscription, which was remarkably restored by *Spon*'s discovery of the entire legend in a manuscript at *Zara*[2]. It stated, that the work was begun by *Hadrian*, in

Hadrian's Reservoir.

(1) Since the plan has been adopted in *England* of exhibiting the views of celebrated cities by the sort of painting called *Panorama*, a hope has been excited that *Athens* will one day become the subject of such a picture; and for this purpose it is highly probable that *Mount Anchesmus* will be made the point of observation. At the same time, it is liable to this objection; that the grandeur of effect is always diminished in proportion to the elevation of the spectator. The city makes, perhaps, a more striking appearance in the road from ELEUSIS, immediately after leaving the defile of *Daphne*.

(2) *Wheler* says at *Spalatro*. See *Spon*, Voyage de *Dalmatie*, &c. tom. I. p. 51. *à la Haye*, 1724.

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the *new Athens*, and completed by his son *Antoninus Pius*[3]. The whole fabric is now destroyed, so that even the site of the arcade cannot be determined; but the architrave yet remains, with that part of the inscription which was observed here when *Wheler* and *Spon* visited the spot: it forms the lintel or top of one of the gates, leading toward its antient situation, in the present wall of the city[4]. We ascended to the commanding eminence of the mount, once occupied by a temple of *Anchesmian Jupiter*. The *Pagan* shrine has, as usual, been succeeded by a small *Christian* sanctuary: it is dedicated to *St. George*. Of the view from this rock, even *Wheler* could not write without emotion. "Here," said he[5], "a *Democritus* might sit and laugh at the pomps and vanities of the world, whose glories so soon vanish; or an *Heraclitus* weep over its manifold misfortunes, telling sad stories of the various changes and events of Fate." The prospect embraces every

Mount Anchesmus.

(3) IMP · CAESAR · T · AELIVS · HADRIANVS · ANTONINVS · AUG · PIVS · COS · III · TRIB · POT · II · PP · AQVAEDVCTVM · IN · NOVIS · ATHENIS · COEPTVM · A · DIVO · HADRIANO · PATRE · SVO · CONSVMMAVIT · DEDICAVITQVE.

(4) See the third volume of *Stuart*'s *Athens*, as edited by *Reveley*, p. 28. Note (*a*). *Lond.* 1794.

(5) Journey into *Greece*, Book V. p. 374. *Lond.* 1682.

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View from the summit.

object, excepting only those upon the *south-west* side of the Castle. Instead of describing the effect produced in our minds by such a sight, it will be more consistent with the present undertaking, to note down what the objects really are which the eye commands from this place. It is a plan we propose to adopt again, upon similar occasions, whenever the observations we made upon the spot will enable us so to do. The situation of the observer is *north-east* of the city: and the Reader may suppose him to be looking, in a contrary direction, towards the *Acropolis*; which is in the centre of this fine picture: thence, regarding the whole circuit of the *Citadel*, from its *north-western* side, toward the *south* and *east*, the different parts of it occur in the following order; although, to a spectator, they all appear to be comprehended in one view.

Central Object.

The lofty rocks of the ACROPOLIS, crowned with its majestic temples, the *Parthenon*, *Erecthéum*, &c.

Fore Ground.

The whole of the modern CITY OF ATHENS. with its gardens, ruins, mosques, and walls, spreading into the plain beneath the *Citadel*. A procession for an *Albanian* wedding, with

music, &c. was at this time passing out of one of the gates.

Right, or North-Western Wing.

The TEMPLE OF THESEUS.

Left, or South-Eastern Wing.

The TEMPLE OF JUPITER OLYMPIUS.

View beyond the Citadel, proceeding from West, to South and East.

1. AREOPAGUS. 2. PNYX. 3. ILISSUS. 4. Site of the Temple of CERES in *Agræ*, and Fountain CALLIRHOE. 5. STADIUM PANATHENAICUM, Site of the LYCEUM, &c.

Parallel Circuit, with a more extended radius.

1. Hills and Defile of *Daphne*, or *Via Sacra*. 2. PIRÆEUS. 3. MUNYCHIA and PHALERUM. 4. SALAMIS. 5. ÆGINA. 6. More distant Isles. 7. HYMETTUS.

Ditto, still more extended.

1. PARNES. 2. Mountains beyond ELEUSIS and MEGARA. 3. *Acropolis* of CORINTH. 4. Mountains of PELOPONNESUS. 5. The ÆGEAN and distant Islands.

Immediately beneath the eye.

1. PLAIN OF ATHENS, with *Albanians* engaged in agriculture; herds of cattle, &c. &c.

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Hereafter, in describing prospects, where our situation as spectators has been more elevated, and the view thereby rendered still more extensive, as well as the objects more numerous, we shall complete an entire circumference; noting our observations according to the points of a mariner's compass, after the plan adopted by *Wheler*. During the time that we were occupied in making our survey from this eminence, *Lusieri* began to trace the outlines of the inestimable view of *Athens* which he designed, and afterwards completed, upon this spot; adding every colour, even the most delicate tints and touches of his pencil, while the objects he delineated were yet before his eyes[1]. We remained with him during the greater part of the day: and having now examined all the principal antiquities in the immediate vicinity of *Athens*, we returned by the gate leading to ANCHESMUS, where the inscribed marble, relating to *Hadrian*'s reservoir for water at the foot of the

(1) In this manner he finished his *View of Constantinople*, taken from an eminence above the *Canal*; working with his colours in the open air. His rival, *Fauvel*, was not in *Athens* during the time of our visit; a *Frenchman* equally renowned, for his talents as an artist, his researches as an antiquary, and his disinterested attention to all travellers, whether of his own or of any other nation.

mount, is now placed. After entering the city, we resolved to try our success by making an excavation, not only in one of the *tombs*, but also in the exhausted *wells*, of which there are many in the neighbourhood of *Athens*.

VIEW *from the* PARTHENON, *across the* SINUS SARONICUS.



v *Acropolis of* Corinth.
vv *Mountain near* Megara.
++ *Throne of* Xerxes, *at the Bath of* Salamis.

v v *Part of* Salamis.
+ + + *Road to the* Piræus.
Sinus Saronicus.

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ATHENS.

Excavations—Great Antiquity of the Athenian *Wells—Curious Inscription upon a* Terra-cotta *Lamp—Excursion to* Hymettus—*Temple of* Diana—*Monastery—Visit to the summit of the Mountain—Plants—Panoramic Survey of the Country—Return to* Athens—*Singular Adventure that befel the Author—Description of the Ceremonies of the Bath, as practised by the* Turkish *and* Grecian *Women—Further Observations in the* Acropolis—*Inscriptions—Specimen of* Cadmæan Characters *—Additional Remarks upon the* Parthenon—*Effect of Sun-set behind the Mountains of* Peloponnesus.

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HAVING hired some *Albanian* peasants for the work, and obtained permission from the *Waiwode*, we began the examination of some of

the wells. Mr. *Cripps*, in the mean time, superintended the excavation of a *tumulus* near the road leading to the *Piræeus;* but the difficulty of carrying on any undertaking of this kind, owing to the jealousy, not only of the *Turks*, but also of the *Greeks*, who always suppose that some secret horde of gold is the object of research, renders it liable to continual interruption. After two days spent in opening the tomb, we had the mortification to find that it had been examined before; and we had good reason to believe that a knowledge of this circumstance was the sole ground of the easy permission we had obtained to begin the labour for the second time. In the examination of the wells, we succeeded better; but our acquisitions were as nothing, compared with those which have since been made[1]. The reasons which induced the author to suspect that the cleansing of an old well would lead to the discovery of valuable antiquities, were these:

Excavations.

(1) Particularly by Mr. *Dodwell*, and by Mr. *Graham* of *Trinity College, Cambridge*, son of Sir *James Graham*, Bart. The latter of these gentlemen, in opening one of the wells, restored to the inhabitants of *Athens*, to their great joy, a very fine spring of water, which burst forth upon the removal of the rubbish by which the well was filled: the most valuable gift he could have made to a city where waer is particularly scarce.

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first, the wells of *Greece* were always the resort of its inhabitants; they were places of conversation, of music, dancing, revelling, and almost every kind of public festivity; *secondly*, that their remote antiquity is evident from the following extraordinary circumstance. Over the mouth of each well has been placed a massive marble cylinder, nearly corresponding, as to its form, ornaments, height, and diameter, with the marble altars which are so commonly converted by the *Turks* into mortars for bruising their corn. A very entire altar of this shape is in the *Cambridge* Collection of *Greek Marbles*[1]. These wells had no contrivance for raising water by means of a windlass, or even of the simple lever[2], common over all the North of *Europe*, which is often poised by a weight at the outer extremity[3]. The water rose so near to the surface, that it was almost within reach of the hand; and the mode of raising it was by a hand-bucket, with a rope of twisted herbs. Owing to the general use of this rope, and its

Great Antiquity of the *Athenian Wells*.

(1) Presented to the author by *Bridges Harvey*, Esq. M.A. of *Jesus College*. It was brought from *Delos*.

(2) The lever is now used for some of the wells in *Athens;* but it seems probable that the use of this mechanical power among the *Modern Greeks* was introduced by the *Albanians*.

(3) See a Sketch of the old *Teutonic* Well as a *Vignette* to Chap. II. Vol. IX. of these Travels, 8vo. Edition.

consequent friction against the sides of the well, the interior of those massive marble cylinders has been actually grooved all round, to the depth of two or three inches: in some instances, transverse channels appear crossing the others obliquely, and to an equal depth. An effect so remarkable, caused in solid marble by its attrition with one of the softest substances, affords convincing proof that a great length of time must have elapsed before any one of those furrows in the stone could have been so produced; and that many ages would be requisite to form such channels in any number.

Having selected a dry well for our experiment, whose mouth was covered by a cylinder remarkably distinguished by this appearance, we removed a quantity of stones and rubbish, and found at the bottom a substratum of moist marle. In this humid substance (the original deposit of the water when the well was used), the number of *terra-cotta* vessels, lamps, pitchers, bottles, some entire, others broken, was very great. We removed thirty-seven in an entire state, of various sizes and forms. They were chiefly of a coarse manufacture, without glazing or ornament of any kind; but the workmen brought up also the feet, handles,

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necks, and other parts of earthen vases of a very superior quality and workmanship: some of these were fluted, and of a jet black colour; others of a bright red, similar to those innumerable fragments of *terra cotta* found upon the site of all *Grecian* cities; especially in the outer *Ceramicus*[1], and in the *sepulchres of Athens* since opened, as well as those of *Italy* and of *Sicily*. While this work was going on, a *lamp* was brought to us, without any information of the place where it was found, but of such singular beauty and interest, that the author would be guilty of an unpardonable omission if he neglected to insert its particular description: he has an additional motive for so doing; namely,

(1) By collecting upon the spot these fragments of *Grecian* pottery, and comparing afterwards the fragments found upon the site of *one* antient city with those discovered upon the site of *another*, a very marked difference of manufacture may be observed. The *Corinthians* seemed to have used a particularly heavy and coarse black ware; that of *Athens* was the lightest and most elegant; that of *Sicyon* the rudest and most antient. The most perfect pottery of *Modern Greece* is the earthenware of *Larissa*, where it may be found almost equal in beauty to the antient *terra cotta*. Mr. *Cripps* discovered at *Athens*, upon the outside of the city, fragments of the finest antient vases, lying as in a quarry, and sufficient in quantity to prove that a very large establishment for the manufacture of *earthenware* once existed upon the spot. As it remains there at this hour, it may assist in deciding the disputed position of the outer CERAMICUS. "*Fecit et Calcosthenes cruda opera Athenis; qui locus ab officinâ ejus*, Ceramicos *appellatur*." *Plin.* Hist. Nat. lib. xxxv. c. 12. *L. Bat.* 1635.

the hope of being one day able to recover this curious relic: for its extraordinary perfection so much excited the cupidity of one of the *Roman formatori*, that having volunteered the troublesome and difficult task of packing up our antiquities when we were about to leave *Athens*, he availed himself of the opportunity to steal this *lamp;* and the theft was not discovered until the case, said by him to contain it, was opened upon its arrival in *England*. Possibly, therefore, as it may exist in some Cabinet of *Europe*, the following account of it may hereafter lead to the knowledge of its situation; if it do not prove the cause of its destruction. It was of a black colour, like our dark *Wedgwood* ware: when first offered to us, it seemed to be corroded and porous; but after it had imbibed a little oil, it appeared as perfect as if it had recently issued from the hands of the *Athenian* potter. In shape and size it resembled the generality of antient *terra-cotta* lamps; being of a circular form, and about three inches in diameter, with a protruding lip for the wick in one part of the circumference. Upon the top of it, a lion was represented in an erect posture; the figure of the animal expressing all the energy and greatness of style peculiar to the

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best age of sculpture. Within the circle at the bottom of the lamp was this inscription:

Curious Inscription upon a *Terra-cotta* Lamp,

ΣΩΚΡΑΤ
ΗΣΕΧΕ
ΖΩΟΝ

SOCRATES·ACCEPT·THIS.ANIMAL

It seems therefore to have been originally one of those offerings called νερτέρων ἀγάλματα by *Euripides*[1], the *imagines*, or, as usually translated, *grata munera*, which the friends of a deceased person were wont to carry after the corpse during the funeral procession: and perhaps it was deposited in the grave of the most celebrated philosopher of the antient world.

During the first days of *November* we continued our researches with the utmost diligence, both in making these excavations, and in endeavouring to find Inscriptions which had escaped the notice of former travellers. Upon the third of this month we set out upon an excursion to

(1) Καὶ μὴν ὁρῶ σὸν πατέρα γεραιῷ ποδὶ
Στείχοντ', ὀπαδοὺς τ' ἐν χεροῖν δάμαρτι σῇ
Κόσμον φέροντας, νερτέρων ἀγάλματα.
Euripid. in *Alc.* v. 612. p. 282. *Cantab.* 1694.

Excursion to *Hymettus.*

HYMETTUS[2], intending to visit the summit of the mountain. Having taken with us horses, a guide, and provisions for the day, we left *Athens* for this purpose, at sun-rise; Signor *Lusieri* being of our party. In our way, we crossed the *Ilissus;* and again passing the *Stadium,* we visited a small *Greek* chapel toward the *east,* upon the top of a hill. This building was alluded to in the preceding Chapter, as marking the site of the Temple of *Diana Agræa,* or *Agrotera.* We saw here the remains of columns of three distinct orders in architecture; the most antient *Doric,* the *Ionic,* and the *Corinthian.* It is rather the situation of the building, with reference to the line of observation pursued by *Pausanias*[3], than any specific part of its remaining antiquities, which may be relied upon, as denoting where this temple of *Diana*

Temple of *Diana.*

(2) "Many places in *Greece* preserve their antient names: others retain them with slight alteration; as, *Elimbo* for *Olympus; Lyakoura* for *Parnassus,* from *Lycorea* the antient city upon that mountain: others bear appellations imposed on them by the *Venetians* and *Genoese:* but no instance has occurred of a more singular metamorphosis in *Grecian* nomenclature than in the name of HYMETTUS. The *Venetians,* who called it *Monte Hymetto,* corrupted it into *Monte Matto: Matto* signifies *mad;* and the *Modern Greeks* have chosen to translate the two words literally, by *Trelo-Vouni,* 'the Mad Mountain.'" *Walpole's MS. Journal.*

(3) Vid. *Pausan.* in *Atticis.* c. 19. p. 44. Edit. *Kuhnii. Lips.* 1696.

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stood. After his visit to the GARDENS, and the TEMPLE OF VENUS (*in hortis*), having mentioned the SHRINE OF HERCULES (which was called *Cynosárges*), and the LYCEUM, and being still eastward of the STADIUM, he crosses the ILISSUS, in that part of it where it received the ERIDANUS; here, entering AGRA, or AGRÆ[1], immediately upon his arrival at the *southern* side of the river[2], he notices the TEMPLE OF DIANA AGROTERA. No part of his description seems therefore involved in less uncertainty than his position of this edifice; which exactly corresponds with that of the *Greek* chapel now mentioned.

Monastery.

Hence we proceeded to the Monastery of *Saliani*[3], upon MOUNT HYMETTUS. *Chandler* believed this to have been antiently renowned as the scene where the jealous *Procris* met her

(1) Ἄγρα, καὶ Ἄγραι, χωρίον, ἐνικῶς καὶ πληθυντικῶς. *Stephanus.* Vid. *Meurs.* lib. de Populis *Atticæ*, ap. *Gronov. Thesaur. Græc. Antiq.* vol. IV. p. 683. *L. Bat.* 1699.

(2) Διαβᾶσι δὲ τὸν Ἐιλισσὸν, χωρίον Ἄγραι καλούμενον, καὶ ναὸς Ἀγροτέρας ἐστὶν Ἀρτέμιδος. *Pausan.* c. 19. p. 45. *Lips.* 1696.

(3) So we believed the name to be pronounced; perhaps corrupted from some derivative of Σαλεύω, *fluctuo;* the water here continually gushing forth. *Wheler* calls this place *Hagios Kyriani;* Chandler, *Cyriani;* and *Stuart* has written it, in his Map of *Attica, Monastery of Syriani.*

fate from the *unerring* dart of *Diana*, which she had given to her husband *Cephalus*[4]. A temple of *Venus* stood upon the spot; and, near to it there was a *fountain* whose water was believed to conduce to pregnancy, and to facilitate parturition. The modern superstition with regard to the *fountain*, which is close to the Convent, confirmed his opinion in a manner that he does not appear to have noticed: the priest told him, that "*a dove* is seen to fly down from heaven, to drink of the water annually, at the Feast of *Pentecost*." It is remarkable that an ignorant superstition should thus have selected the *bird* which was peculiarly sacred to *Venus:* and *Chandler* also adds, that the *Greek* women still repair to the Monastery at particular seasons. Being earnest in the pursuit of antiquities, we neglected to attend, as we ought to have done, to the traditions of the inhabitants; but we found enough to convince us that this was the site of some antient temple. We observed in the church of the Monastery several *Ionic* columns; also the shaft of a pillar of *granite;* and at the *fountain* we saw the head of a *bull*, or of a *cow*[5], sculptured upon a white marble *Soros*,

(4) See *Chandler's* Trav. in *Greece*, p. 145. *Oxf.* 1776.

(5) The VENUS of *Egypt* and of *Phœnice* had this form. The image

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now used as a cistern. This Monastery is visible from *Athens*. The water from the fountain falls into the *Ilissus*. We found here a slab of white marble, with an inscription: the stone had been brought from some ruins near another convent, higher up than the Monastery, and upon an opposite eminence towards *Athens*. Our guide wished much to conduct us thither; but we postponed going, in order to copy this inscription, until it was too late; as we wished to reach the summit of *Hymettus* before noon, that we might there estimate the temperature of the atmosphere, and also avail ourselves of the clearness and serenity of the weather for other observations. From the distant view we had of those ruins, added to the description given of them, there seemed to be a ground-plot and foundation as for a temple. This marble, which had been brought from the spot, will of course render the place worthy the examination of future travellers. The subject of the *Inscription* relates to the genealogy of some family. We have since found that it

image of Isis, according to *Herodotus* (*lib.* ii.), had the form of a woman with the horns of a *cow* upon her head, as the *Grecians* represented IO. *Wheler* seems to allude to this piece of sculpture, (*See Journey into Greece*, *Book* VII. *p.* 411. *Lond.* 1682.) but he calls it "a sheep's head."

has been already published by *Chandler*, who takes no notice of the place where it was originally discovered; but as it may be consulted in the works of that author, we shall not offer it a second time to the public[1].

From this Monastery it is practicable to ride the whole way to the summit of *Hymettus;* but we preferred walking, that we might the more leisurely examine every object, and collect the few plants in flower at this late season of the year[2]. We saw *partridges* in great abundance; and *bees*, in all parts of the mountain; not only at the Monastery, where a regular apiary is kept, but also in such number dispersed and feeding about the higher parts of *Hymettus*, that the primeval breed[3] may still exist among the numerous wild stocks which inhabit the hollow trees and clefts of the rocks. Their favourite food, the *wild Thyme* (ἔρπυλλον, *Thymus Serpyllum, Linn.*), in almost every variety, grows

Visit to the Summit of the Mountain.

(1) Vid. Inscript. Antiq. p. 64. ΔΑΔΟΥΚΟ, *κ. τ. λ.*

(2) Our specimens were all lost in the wreck of the *Princessa* merchantman; but *Wheler* has given a catalogue of the plants collected by him in the month of *February*, upon this mountain. *See Journey into Greece, Book* VI. *p.* 414. *Lond.* 1682.

(3) The Antients believed that bees were first bred here, and that all other bees were but colonies from this mountain.

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abundantly upon the mountain, together with *Salvia pomifera*, and *Salvia verbascum;* and to this circumstance may be owing the very heating quality of the honey of *Hymettus*. The powerful aromatic exhalation of these plants fills the air with a spicy odour: indeed, this scented atmosphere is a very striking characteristic of *Greece* and of its islands, but it peculiarly distinguishes the mountains of *Attica*. The Θύμος of *Theophrastus* and *Dioscorides* was used as incense in the temples. We heard nothing of the *silver mines*[1] mentioned by *Strabo*,

(1) "The Athenians, we are informed, obtained copper from Colone, close to Athens; where Sophocles has laid the scene of one of his most beautiful plays. Silver was procured from Laurium, and was the metal in general circulation: there were ten different coins of silver, from the tetradrachm to the quarter of an obolus. Lead was purchased from the Tyrians: Τὸν μολύβδου τὸν ἐκ τῶν Τυρίων, are the words of Aristides. II. *De Cur. Rei Fam.* 396. Gold was so scarce, at one time, in Greece, that the Lacedæmonians could find none to gild the face of the statue of Apollo at Amyclæ. (οὐκ εὑρίσκοντες ἐν τῇ Ἑλλάδι χρύσιον, *Athene*, 232.) and therefore sent to Lydia for it. There was an abundance when the Temple of Apollo was plundered by the Phocian tyrants, and when Alexander had pillaged, says Athenæus, the treasures of Asia: lib. vi. 231. It is worth remarking, that we can tell pretty nearly the century in which the mines of silver of Laurium (which was about thirty miles S. E. from Athens) began to fail; at least according to the opinion of the Antients. Thucydides mentions them in two places of his History (Book ii. and vi.): in the sixth book he talks of the revenue derived from the silver mines. It is the object of a treatise of Xenophon to recommend the Athenians to work the silver mines of Laurium (περὶ πόρων). But what do Strabo and Pausanias say? The latter asserts that they had failed. Strabo's words

where the best honey of *Hymettus* was found. The ascent was truly delightful; the different prospects varying in extent and magnificence, as we pursued a devious track among the rocks, in our way upward to the top of the mountain. We reached the summit about twelve o'clock: there was no wind, and the sky was without a cloud. We had some difficulty to find a shaded situation for the thermometer: however, the difference amounted only to three degrees of *Fahrenheit*, whether the scale remained in the shade, or exposed to the sun's rays. The mercury stood at 48° in the former situation, and it rose only to 51° in the latter; affording sufficient proof of the mild climate of *Attica*, in this warm temperature upon the summit of its loftiest mountain, in the beginning of the month of *November*[2]. Even upon this

words are decisive as to this point: (Book ix.) 'The silver mines in Attica, formerly celebrated, are now deficient. The men who work there, submitting again to the operation of fire the former refuse and scoria (σκωρίαν), find silver still in it: the Antients having used their furnaces without any skill.' The ground about Laurium is covered frequently, for many yards, with great quantities of scoria, lying in the road." *Walpole's MS. Journal.*

(2) It may, perhaps, be asked why the author did not carry a *barometer*, rather than a *thermometer*, to the summit of *Hymettus*:—simply, because such instruments are not found in any part of the *Turkish* Empire; nor indeed any where else, in perfection, except in *England*.

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elevated spot, and upon the naked surface of the limestone, without an herb or a drop of water to allure it, one of the wild bees came and settled upon the scale of the thermometer. We did not perceive any remarkable difference between the appearance of this insect upon *Hymettus*, and the common bee of our own country, except that we thought the former rather smaller, and of a more golden colour. *Lusieri* had already placed himself upon a sloping part of the summit facing the *south*, and was beginning to delineate the wonderful sight he beheld. From the spot where he was seated, a tremendous chasm of *Hymettus*, awfully grand, extended, in one wide amazing sweep, from the summit to the base of the mountain. Into this precipitous ravine there projected from its sides the most enormous crags and perpendicular rocks. These he had chosen to be the fore-ground of his sublime picture; the eye looking down into an abyss, which at the bottom opened into a glorious valley, reaching across the whole promontory of *Attica*, from sea to sea. Beyond appeared the broad and purple surface of the *Ægean*, studded with innumerable islands, and shining with streaks of the most effulgent light. While he was engaged in his delightful employment,

we undertook a task of less difficulty; namely, that of making a *panoramic* survey of all the principal objects; noting their situation according to the points of a mariner's compass, which we placed upon the upmost pinnacle of the mountain; beginning with the *north* point, and proceeding regularly from left to right, so as to complete an entire circumference, whose centre is the summit of *Hymettus*.

Panoramic Survey *of* Attica, *the* Ægean Sea, *&c. from the Summit of* Hymettus.

North.

Panoramic Survey of the Country.

Parnes Mountain, and the valley *east* of *Athens*, leading to *Pentelicus:* the highest point of *Parnes* bearing due *north*.

North North-East.

A very high mountain covered with snow, of a conical form, but at so great a distance that we could not decide with certainty as to its name: possibly it may have been the mountain mentioned by *Wheler*, belonging to *Eubœa*, and now called *Delphi*[1]; but the bearing, according

(1) See Journey into *Greece*, p. 410. *Lond.* 1682.

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to his observation, was *north and by east.* Nearer to the eye, in this direction (N. N. E.), is one of the mountains of EUBŒA, extending from *north and by east* to *north-east;* that is to say, the mountainous chain of *Negropont.*

North-East.

PENTELICUS Mountain, intercepting, with its summit, the visible range of the *Negropont* Mountains.

North-East and by East.

The range of EUBŒAN MOUNTAINS (*olim, Ocha Mons*), extending to *east and by south:* the Sea of MARATHON intervening in front.

East.

The SOUTHERN PROMONTORY OF EUBŒA, called *Caristo.*

East and by South.

The Strait between ANDROS and EUBŒA.

East South-East.

The SUMMIT OF ANDROS.

South-East and by East.

TENOS: nearer to the eye, and nearly in the same direction, the north point of *Macronisi,* or

Isle of Helena, extending thence towards *south-east and by south.*

South-East.

Gyaros, now called *Jura;* and half a point more towards the south, Mycone, and the Delian Isles.

South-East and by South.

Eastern point of *Zïa,* Ceos; this island concealing all the *Cyclades* excepting Cythnus, now *Thermia.*

South South-East.

Island of Ceos, now *Zïa.*

South and by East.

Cythnus, now *Thermia,* appearing beyond the southern point of Ceos; and nearer to the eye, a mountain extending across the promontory of *Attica* from sea to sea, being opposed by Hymettus, (perhaps that called *Elimbo*). Still nearer, beneath the view, the great valley which lies between the two mountains, composing the three grand features of all Attica, *south-east* of *Athens.*

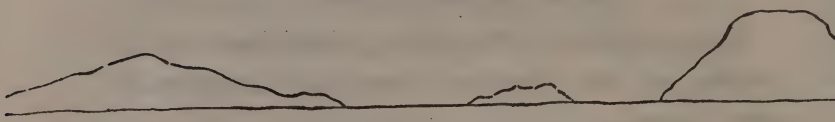
South.

Cape Sunium, bearing into the sea, in a line from *north-east* to *south-west.*

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South and by West.

A lofty cape, with lower islands so much resembling the Cape and Precipice of Samos, with the *Samian Boccaze*, and the Isles of *Fourni* and *Nicaria*, that nothing but its situation by the compass could convince us to the contrary. The rude sketch made upon the spot will give



an idea of its appearance. We know not the name either of the cape or of the islands. The distance in which they are here viewed was the utmost stretch of the *radius* of our circle: they were seen only by the outline of their forms, thus interrupting the horizontal line of the sea. The only land in this direction, as laid down in *D'Anville*'s Chart of the *Archipelago*, that could have been visible to us, is the Island of *Falconéra*; *Milo* being to the *east* of the *south*. Nearer to the eye, in the same direction, we saw the Island of *St. George D'Arbori*.

Between South and by West, and South South-West.

An island at an immense distance, perhaps *Caravi*: it had some resemblance to *Patmos*;

and our stupid guide insisted upon it that it was actually *Patmos*; calling it also Ἁγιανίσι, "*Holy Island.*" CHAP. VI.

South South-West.

The open sea. Close to the eye, upon the coast of *Attica*, a large mountain, forming, on this side of *Hymettus*, a profound and magnificent valley with precipitous sides.

South-West and by South.

An island somewhat resembling *Amorgos* in its shape, but quite in a different situation, appearing beyond the *south-eastern* point of *Hydra*; perhaps *Belo Poulo*.

South-West.

ARISTERA, now called *Hydra*; extending in a line from the *south-east* towards the *north-west*.

South-West and by West.

The SCYLLÆAN PROMONTORY, and entrance to the GULPH OF ARGOS; *a small island* lying in the mouth of it: the whole territory of ARGOLIS being visible in this direction; its mountainous ridges exhibiting vast irregular undulations, like the boiling of a troubled sea.

West South-West.

SINUS SARONICUS: the Island of ÆGINA, backed by the Mountains of EPIDAURUS.

West and by South.

More distant summits of PELOPONNESUS, even to *Arcadia*, seen between two small islands north-west of *Ægina*.

West.

Smaller Isles, and Rocks, towards the north of the *Saronic* Gulph; and distant Mountains of *Peloponnesus*.

West and by North.

PHALERUM; and beyond it, the *south-west* part of the Island of SALAMIS.

West North-West.

PIRÆEUS; the Island of SALAMIS; the ACROPOLIS OF CORINTH, backed by very lofty mountains, separating ARCADIA and ACHAIA, in the interior of PELOPONNESUS.

North-West and by West.

MEGARA; MONS GERANEA; and other high mountains more distant.

North-West.

Eleusis, backed by a mountainous territory: the extremity of the Saronic Gulph: and in this direction the point of *Ægaleos* is visible where *Xerxes* is supposed to have sat during the battle of *Salamis*.

Then succeeds the *Plain of Athens*, covered, on the northern side, by extensive olive-plantations: afterwards, still nearer to the eye, appear the Acropolis and City of Athens, and all the Athenian Plain at the foot of *Hymettus*. Athens, as viewed from this situation, makes a most beautiful appearance: a description of it may be written as from a model. It lies in a valley, having Phalerum and the Sea to the *west;* Mount Pentelicus to the *east;* the mountainous range of Parnes, or *Nozia*, to the *north;* and Hymettus upon the *south*. In the plain of this fine valley, thus surrounded by vast natural ramparts, there are other very remarkable geological features. A series of six insular mountain rocks, of *breccia*, surmounted by *limestone*, rise in the plain in very regular succession, from the *east* towards the *west;* (that is to say, from *Pentelicus* towards the *sea;*) gradually diminishing in that direction. The *Hill of Musæus* is the *last* of the succession; that

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is to say, it is the *sixth* in the series towards *Phalerum*. The *Acropolis of Athens* stands upon the *fifth*, or the *last but one*, towards the sea. The *fourth* is the lofty rock called *Mount Anchesmus*; and this rock, by some convulsion of Nature, has been separated into two parts: farther towards the *east* are *three* other, carrying on the series towards *Pentelicus*. On the *northern* side of the city is a range of olive plantations: between these and *Hymettus*, in the plain, occurs the chain of rocks, extending east and west: the south side of the plain, nearer to the base of *Hymettus*, wears a barren aspect[1], broken by

(1) "On the road from *Marathon* to the Monastery on *Pentelicus*, and on that from *Keratia* back to *Athens*, we passed some spots which in beauty of natural scenery might vie with any thing we had seen in Greece. The Athenians were very partial to a country life (*Thucydides, lib.* ii.); and many of these places, like that beautiful village of Cephissias, seven miles to the north of Athens, which Aulus Gellius has described, were the favourite abodes of the Athenians, whenever they could retire from the noise of the popular assemblies at Athens. It does not however appear that they attended much to the agriculture of the country: "Every man," says Xenophon, (*de Œcon.*) "may be a farmer; no art or skill is requisite:" a very good proof, observes Hume, that agriculture was not much understood. When we consider this, and the natural sterility of Attica, which the Antients so often mention, (*see the Schol. on Olym.* 7. *of Pindar*,) we cannot but wonder at the great population which the country was able to maintain. Heyne says barley was indigenous in the north of Attica: and the olive-tree, which abounds in this country, might have contributed to the support of great numbers; it being used antiently, as it is now, for a common article

mountainets, hills, and rocks. *Parnes, Pentelicus,* and *Hymettus,* are all barren, and, from this elevation, seem to be destitute of trees.

North-West and by North.

Exceeding high mountains of Bœotia and Phocis; one, nearer to the eye, shaped like a *saddle,* forming a range with *Parnes* from E.N.E. to W.S.W. In this direction, and immediately under the view, lies the double-rock of *Anchesmus,* in the *Athenian plain,* to the east of *Athens.* With regard to the distant mountains, they are probably Helicon, now *Zagara,* and Cithæron, now *Elatæa. Wheler* lays the first N.W. by W.; and the second, he says, begins N.W. by W. and ends N.W. by N.

North North-West.

Another distant and very lofty mountain,

article of daily food. But immense supplies of corn were constantly imported from Sicily, Egypt, and the Euxine. Attica was not able to maintain her inhabitants: these we may calculate, in the year 312 A.C. at 524,000; supposing the text in Athenæus to be not corrupted. There were 21,000 citizens, and 10,000 strangers: allowing to each of these a wife and two children, we have the number of free persons, 124,000; and adding the slaves, (*according to Athenæus,*) 400,000, we find 524,000 to be the aggregate. Attica contained 855 square leagues." *Walpole's MS. Journal.*

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appearing with its blue peak towering behind the range of Mount *Parnes*, and possibly PARNASSUS.

North and by West.

Part of the range of PARNES; and, nearer to the eye, the fine *valley* or *plain of Athens.*

North.

Has been already noticed. The Circle is therefore here completed.

The desire of leaving a memorial of the visit one has paid to any memorable spot, seems to be so natural, that however the practice may have been derided, the most eminent travellers, in common with the most insignificant, have left their names in some conspicuous situation: those of *Wheler* and *Spon* have been observed upon the walls of the *Temple of Theseus;* that of *Shaw* remains in the *Franciscan* Convent at *Jerusalem;* that of *Pococke* at *Thebes,* in *Upper Egypt;* and that of *Hasselquist* upon the principal pyramid of *Memphis.* Upon the summit of *Hymettus* no such inscriptions appeared; but the naked surface of the limestone seemed to be so well calculated for their preservation, that we felt a reluctance to return without carving our names upon the top of the mountain. As

soon as we had done this, we descended once more towards the Convent, where we arrived late in the evening, and immediately proceeded to *Athens*.

The following day was attended by a singular adventure. We had agreed to spend the greater part of this day with *Lusieri*, among the antiquities of the *Citadel;* and for the purpose, Mr. *Cripps* accompanied him to the *Acropolis* soon after breakfast. The author followed towards noon. About half-way up the steep which leads to the *Propylæa*, he heard a noise of laughter and of many clamorous voices, proceeding from a building situate in an area upon the left hand, which had the appearance of being a public bath. As it is always customary for strangers to mingle with the *Moslems* in such places without molestation, and as it had been the author's practice to bathe frequently for the preservation of his health, he advanced without further consideration towards the entrance, which he found covered with a carpet hanging before it. No human creature was to be seen without the bath, whether *Turk* or *Greek*. This was rather remarkable; but it seemed to be explained in the numbers who were heard talking within. As the author drew nearer to

Singular Adventure that befel the Author.

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the door of the building, the voices were heard rather in a shriller tone than usual; but no suspicion entering into his mind, as to the sort of bathers which he would find assembled, he put aside the carpet, and, stepping beneath the main dome of the *bagnio*, suddenly found himself in the midst of the principal women of *Athens*, many of whom were unveiled in every sense of the term, and all of them in utter amazement at the madness of the intrusion. The first impulse of astonishment entirely superseded all thought of the danger of his situation: he remained fixed and mute as a statue. A general shriek soon brought him to his recollection. Several black female slaves ran towards him, interposing before his face napkins, and driving him backwards towards the entrance. He endeavoured, by signs and broken sentences, to convince them that he came there to bathe in the ordinary way; but this awkward attempt at an apology converted their fears into laughter, accompanied by sounds of *Hist! Hist!* and the most eager entreaties to him to abscond quickly, and without observation. As he drew back, he distinctly heard some one say, in *Italian*, that if he were seen he would be shot. By this time the negro women were around him, covering his eyes with their hands and

towels, and rather impeding his retreat, by pushing him blindfolded towards the door; whence he fled with all possible expedition. As the sight of women in *Turkey* is rare, and always obtained with difficulty, the Reader may perhaps wish to know what sort of beings the author saw, during the short interval that his eyes were open within the *bagnio;* although he can only describe the scene from a confused recollection. Upon the left hand, as he entered, there was an elderly female, who appeared to be of considerable rank, from the number of slaves sumptuously clad and in waiting upon her. She was reclined, as it is usual in all *Turkish* baths, upon a sort of *divân,* or raised floor, surrounding the circular hall of the bath, smoking and drinking coffee. A rich embroidered covering of green silk had been spread over her. Her slaves stood by her side, upon the marble pavement of the bath. Many other women of different ages were seated, or standing, or lying, upon the same *divân.* Some appeared coming in high wooden clogs from the *sudatories* or interior chambers of the bath, towards the *divân;* their long hair hanging dishevelled and straight, almost to the ground: the temperature of those cells had flushed their faces with a warm glow, seldom seen upon the

Description of the Ceremonies of the *Women's Bath.*

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pale and faded cheeks of the *Grecian* and *Turkish* women. Some of them were very handsome. Within the centre of the area, immediately beneath the dome, the black women and other attendants of the bath were busied heating towels, and preparing pipes and coffee for the bathers; according to the custom observed when men frequent these places.

The cause of this mistake remains now to be explained. This bath was not peculiarly set apart for the use of females: it was frequented also by the male inhabitants; but at stated hours the women have the privilege of appropriating it to their use; and this happened to be their time of bathing; consequently the men were absent. Upon such occasions, the *Greek* and *Turkish* women bathe together: owing to this circumstance, the news of the adventure was very speedily circulated over all *Athens*. As we did not return until the evening, the family with whom we resided, hearing of the affair, began to be uneasy, lest it had been brought to a serious termination; well knowing that if any of the *Arnaouts*, or of the *Turkish* guard belonging to the *Citadel*, had seen a man coming from the bath while the women were there, they, without hesitation or ceremony,

would have put him instantly to death: and the only reason we could assign for its never being afterwards noticed, was, that however generally it became the subject of conversation among the *Turkish* females of the city, their *Moslem* masters were kept in ignorance of the transaction.

Further observations in the *Acropolis*.

We remained in the *Citadel* during the rest of the day; not only to avoid any probable consequences of this affair, but also that we might once more leisurely survey the interesting objects it contains; and, lastly, have an opportunity of seeing, from the *Parthenon*, the sun setting behind the *Acropolis* of *Corinth;* one of the finest sights in all *Greece*.

It was mentioned in the preceding Chapter, that the frieze of the *Erecthéum*, and of its porticoes, consists of a bluish-grey limestone, resembling slate; and that the tympanum of the pediment is likewise of the same stone; but the rest of the temple is of marble. Perhaps this kind of limestone was introduced into those parts of the building intended to contain inscriptions; because the letters, when cut, being of a different colour from the polished

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stone, would thereby be rendered the more conspicuous. A circumstance which renders this probable, is, that inscriptions are often found upon this kind of limestone, among the remains of buildings constructed of marble. The author found the following Inscription this day, in the *Acropolis*, upon a blue slate-like limestone:

ΠΟΛΥΛΛΟΣΠΟΛΥΛΛΙΔΟΥΠΑΙΑΝΙΕΥΣ
ΕΙΚΟΝΑΤΗΝΔΑΝΕΘΗΚΕΠΟΛΥΣΤΡΑΤΟΣΑΥΤΟΥΑΔΕΛΦΟΝ
ΜΝΗΜΟΣΥΝΗΝΘΝΗΤΟΥΣΩΜΑΤΟΣΑΘΑΝΑΤΟΝ

The name written in the first line, *Polyllus*, seems to have been inscribed beneath the statue (*image*) of a person who belonged to one of the δῆμοι of *Attica*. Παιανεὺς δῆμος, that is to say, *Pæaniensis populus*; for in the verses which follow, we read, that "*Polystratus raised this representation — his own brother; an immortal memorial of a mortal body.*"

If the statue were of white marble, the blue limestone placed below it may have been selected as better adapted for the purpose of adding the inscription.

We also copied an Inscription of the *Roman* times, relating to "*Pammenes the son of Zeno of*

Marathon," who is mentioned as Priest; but it is in a very imperfect state: CHAP. VI.

ΜΟΣΟΕΛΙΕΩΜΙΙΙΚΑΙΣ....ΓΩΙΚΑΙΣΑΡΙΣΤΡΑ ΥΝΤΟΣ..ΓΙΤ
ΤΑΣΠΑΜΜΕΝΟΥΣΤΟΥΞΗΝΩΝΟΣΜΑΡΑΘΩΝΙΟΥΙΕΡΕΩΣΘΕΑΣ

ΜΗΣΚΑΙΣΕΒΑΣΤΟΥΣΩΤΗΡΟΣΕΓΑΚΡΟΠΟΛΕΙΕΠΙΠΕΡΕΙΑΣΑΘΗ
ΓΟΛΙΑΔΟΣΜΕΓΙΣΤΗΣΤΗΣΑΣΚΛΗΓΙΑΔΟΥΑΛΑΙΕΩΣΘΥΓΑΤ..

Afterwards, *Lusieri* shewed to us an inscribed marble which he had been ordered to send to *England,* with the spoils of the *Parthenon;* but as the author does not know whether it met with the fate of a large portion of the sculpture in *Cerigo Bay,* or ultimately reached its destination, he will subjoin the copy he made of this Inscription upon the spot, because it is one of the most antient that have been found in *Greece*[1]. It is written in what are called *Cadmæan* letters; recording the names of certain *Athenians* and their tribes. The double vowels were not in general use before the Archonship of *Euclid* in the ninety-fourth *Olympiad.* Instead of Ξ we have here ΧϚ as in ΤΙΜΟΧϚΕΝΟϚ. The forms also of the *Gamma, Lambda,* and *Sigma,* are most antient; they are thus written, ⋀, ⋁, and Ϛ. The Η is used for the aspirate, as in ΗΙΠΟΘΟΝΤΙΔΟϚ. In other respects, as it

(1) This marble is now in *England.*

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is merely a list of names, this is all which may be here requisite for its illustration.

ΕΡΙ . . ΡΕΥΞ	 ΞΤΡ .
ΓΑΥΞΙΑΔΕΣ	ΤΓ . . ΑΝ . .
ΦΙΛΙΓΓΙΔΕΞ	ΕΓ . . ΒΑ . . .
ΚΕΚΡΟΓΙΔΟΞ	ΙΓΕΞ
ΛΥΚΟΜΕΔΕΞ	
ΘΕΟΔΟΡΟΞ	ΟΝ
ΛΥΚΙ . Ο .	ΕΓ
ΑΝΑ . Ι . ΙΟΞ	ΧΑΕ
ΜΕΝΕΚΛΕΞ	ΔΕΜΟΞΤΡΑΤ
ΦΡΥΝΙΚΟΞ	ΚΕΓ . ΟΓΙΔΕΙ
ΗΙΓΟΘΟΝΤΙΔΟΞ	ΛΥΚΕΝ
ΘΕΟΤΙΜΟΞ	ΤΙΜΟΞ . . Ι . . ΓΕ
ΞΚΥΡΟΚΛΕΞ	ΞΟΙΓΙΥΤΙ . .
ΧΙΑΡΕΑΞ	ΛΕΟΚΔ
ΕΥΑΓΓΕΛΟΞ	
ΝΙΚΟΞΤΡΑΤΟΞ	ΑΙΑΙ
ΘΡΑΞΥΜΑΧΟΞ	ΑΛΑΥΚΓ . . .
ΦΑΝΙΑΞ	ΟΡΑΞΟΝ
ΚΑΛΛΙΚΛΕΞ	ΑΝΤΙΦΟ
ΕΧΕΟΓΙΑΔΕΞ	ΑΝΤΙΟΦ
ΑΙΑΝΤΙΔΟΞ	ΕΙ . ΙΤΕΛΙΔ
ΚΡΑΤΙΝΟΞ	ΕΥΘΥ . . ΔΧΟ
ΑΝΤΙΟΧΙΔΟΞ	ΝΙΚΙΓΓΟ
ΑΡΙΣΤΟΜΕΔΕΞ	
ΑΜΕΙΝΟΚΤΕΞ	Ε
ΑΙΞΧΙΝΕΞ	Ν . Ε . . .

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ΠΑΝΤΑΚΛΕΣ Α.Σ...
ΧΑΡΙΔΕΜΟΣ ΣΟΧΣΟΙΑΛ
ΤΙΜΟΧΣΕΝΟΣ
ΑΝΤΙΦΑΝΕΣ ΑΥΠΙΚ
ΕΜΠΟΤΕΙΔΑΙΑΣ
ΠΑΝΤΑΚΛΕΣ ΔΕΧΜΟΣ
ΑΓΝΟΔΕΜΟΣ ΜΝΕΑΘΡΑΣ
ΑΡΧΙΑΣ ΠΕΡΙ ΣΠΙΔΕΣ
ΕΝΑΜΦΙΠΟΛΕΙ ΗΕΙ ΦΙΛΟΣ
ΦΙΛΟΦΡΟΝ ΟΝΕΣΙΜΟΣ
ΕΠΙΘΡΑΙΚΕΣ ΗΙΕ...Ε
ΕΥΚΡΑΤΕΣ ΑΝΑ...
ΕΜΠΥΛΟΙΣ ΧΣΕΝΦΙ
ΕΓ....ΙΑΣ ΑΘΕΝ ΑΡΙΣ
ΕΝΣΕΡΜΥΛΙΑΙ ΕΥΦΡΑΙΟΣ
ΠΟΛΥΜΝΕΣΤΟΣ ΧΑΙΡΥΣ Ν
ΕΣΣΙΛΛΟΙ ΠΟΣΕ...ΤΟΣ
ΠΑΥΣΙΑΣΙΣΣ ΜΕΝΟ...
Α..Σ.. ΣΤΡΑΤΟ

The other Inscriptions which we collected here, and in the lower city, have been already published. Some of them are in *Gruter;* others may be seen either in *Spon* or in *Chandler*[1]; with

(1) The celebrated *Marmor Atheniense* has been, however, inaccurately edited by the last of these authors. It was lately found in a neglected state in the *British Museum;* and has since exercised the

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the exception of one which we afterwards found in a school-room, near the celebrated *Temple of the Winds*. It was inscribed upon a marble bas-relief, representing a female figure seated, holding by the hand an old man who is standing before her. As this brief inscription will be the last we shall notice in *Athens*, it may be here introduced, as a companion of those already given in this Chapter. The Reader is referred to *Suidas* and *Harpocration* for an illustration of the word Αἰγιλιεύς. ÆGILIA was one of the Attic δῆμοι, and belonged to the tribe *Antiochis*.

ΓΑΜΦΙΛΟΣΜΕΙΞΙΑΔΟΥΑΡΧΙΓΓΗ
ΑΙΓΙΛΙΕΥΣΜΕΙΞΙΑΔΟΥ

Additional Remarks upon the *Parthenon*.

The sun was now setting, and we repaired to the *Parthenon*. This building in its entire state, either as a *Heathen* temple, or as a *Christian* sanctuary, was lighted only by means of lamps: it had no windows; but the darkness of the interior was calculated to aid the *Pagan* ceremonies

erudition and critical acumen of that accomplished scholar, and learned antiquary, *Richard Payne Knight*, Esq. As this marble was originally removed from the *Acropolis*, it may be proper here to add, that it preserves a record of a very interesting nature; nothing less than the name of the architect who built the *Erecthéum*; namely, PHILOCLES OF ACHARNÆ. This part of the *Inscription* was recovered by *W. Wilkins*, Esq. who communicated the circumstance to the author.

by one of the most powerful agents of superstition. The priests at *Jerusalem* have profited by a similar mode of construction, for their pretended miracle of the "*holy fire*" at the *Tomb of the Messiah;* and the remains of many antient crypts and buildings in *Egypt* and in *Greece* seem to prove that the earliest places of idolatrous worship were all calculated to obstruct rather than to admit the light. Even in its present dilapidated state, the *Parthenon* still retains something of its original gloomy character: it is this which gives such a striking effect to the appearance of the distant scenery, as it is beheld through the portal by a spectator from within, who approaches the western entrance. The *Acropolis of Corinth* is so conspicuous from within the nave, that the portal of the temple seems to have been contrived for the express purpose of guiding the eye of the spectator precisely to that point of view. Perhaps there was another temple, with a corresponding scope of observation, within the *Corinthian* Citadel. Something of this nature may be observed in the construction of old *Roman-Catholic* churches, where there are crevices calculated for the purpose of guiding the eye, through the darkness of the night, towards other sanctuaries remotely situate; whether for any purpose of

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religious intercourse, by means of lights conveying signs to distant priests of the celebration of particular solemnities, or as beacons for national signals, it is not pretended to determine. As evening drew on, the lengthening shadows began to blend all the lesser tints, and to give breadth and a bolder outline to the vast objects in the glorious prospect seen from this building, so as to exhibit them in distinct masses: the surface of the *Sinus Saronicus*, completely land-locked, resembled that of a shining lake, surrounded by mountains of majestic form, and illustrious in the most affecting recollections. There is not one of those mountains but may be described, in the language of our classic bard, as "breathing inspiration." Every portion of territory comprehended in the general survey has been rendered memorable as the scene of some conspicuous event in *Grecian* story; either as the land of genius, or the field of heroism; as honoured by the poet's cradle, or by the patriot's grave; as exciting the remembrance of all by which human-nature has been adorned and dignified; or as proclaiming the awful mandate which ordains that not only talents and virtue, but also states and empires, and even the earth itself, shall pass away. The

Effect of Sun-set behind the Mountains of *Peloponnesus*.

declining sun, casting its last rays upon the distant summits of *Peloponnesus*, and tinging with parting glory the mountains of *Argolis* and *Achaia*, gave a grand but mournful solemnity both to the natural and the moral prospect. It soon disappeared. Emblematical of the intellectual darkness now covering those once enlightened regions, night came on, shrouding every feature of the landscape with her dusky veil.



Ruin upon the Site of the Temple of Apollo, *upon Mount* Cynortium.

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PELOPONNESUS.

Departure from Athens *for the* Peloponnesus—*Extraordinary talents of a* Calmuck *Artist* — *Further account of the* Piræeus—*the* "Long Walls"—*Tomb of* Themistocles—*its situation—remains of this monument—Objects visible in passing the Gulph*—Ægina—*Temple of* Jupiter Panhellenius—*Antiquities near to the port*—Anchestri *Isle* — *Ignorance of the Pilot*—Epiâda—Greek *Medals* —Arbutus Andrachne — *Appearance of the Country*— Liguriò — *Description of a* Conâk, *or Inn* — Coroni — Cathedra *of a* Greek *Theatre*—Hieron—*Mountains*— *Temple of* Æsculapius—Stadium—*Architectural* Terracottas

cottas — *Temple of the* Coryphæan Diana — *Temple of* Apollo — *Circular edifice* — *Theatre of* Polycletus — Epidaurian *serpent* — *Aspect of the* Coilon — *Perfect state of the structure — dimensions and detail of the parts — Journey to* Nauplia — Lessa — Dorian *and* Egyptian *antiquities* — Arachnæus Mons — Cyclopéa — Nauplia — *House of the Consul* — Turkish *Gazette* — *Public rejoicings* — Athletæ — Pyrrhica — *Population — Air — Commerce* — *Gipsies* — *Characteristic features of* Grecian *cities* — Tiryns — Celtic *and* Phœnician *architecture — Origin of the* Cyclopéan *style* — *History of* Tiryns — *character of its inhabitants.*

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Departure from *Athens* for the *Peloponnesus.*

On *Thursday, November* the *fifth,* we left *Athens* at sun-rise, for the *Piræus;* having resolved to sail to *Epidaurus;* and after visiting *Epidauria* and *Argolis,* to return through the northern districts of Peloponnesus, towards *Megara* and *Eleusis.* The Governor of *Athens* had kindly commissioned a relation of his family, a most amiable and worthy *Turk,* to accompany us in the capacity of *Tchohadar;* a word which we shall not attempt to translate: it is enough to say that such was his title, and that he travelled with us as an officer who was to provide for us, upon all occasions, and to be responsible for our safety among the *Albanians.* Our *caïque* had remained at anchor since our arrival: the men belonging to her had been daily employed in repairing the

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sails and rigging. *Lusieri* offered to accompany us as far as *Ægina;* having long wished for an opportunity of seeing that island. Although rich in valuable antiquities, it had been strangely overlooked by almost every traveller, excepting *Chandler*. As he expected ample employment for his pencil, he was desirous of being also attended by one of the most extraordinary characters that has been added to the list of celebrated artists since the days of *Phidias*. This person was by birth a *Calmuck*, of the name of *Theodore:* he had distinguished himself among the painters at *Rome*, and had been brought to *Athens* to join the band of artists employed by our Ambassador, over which *Lusieri* presided. With the most decided physiognomy of the wildest of his native tribes, although as much humanized in his appearance as it was possible to make him by the aid of *European* dress and habits, he still retained some of the original characteristics of his countrymen; and, among others, a true *Scythian* relish for spirituous liquor. By the judicious administration of brandy, *Lusieri* could elicit from him, for the use of his patron, specimens of his art, combining the most astonishing genius with the strictest accuracy and the most exquisite taste. *Theodore* presented a marvellous example of the force of

Extraordinary Talents of a *Calmuck* Artist.

natural genius unsubdued by the most powerful obstacles. Educated in slavery; trained to the business of his profession beneath the active cudgels of his *Russian* masters; having also imbibed with his earliest impressions the servile propensities and sensual appetites of the tyrants he had been taught to revere; this extraordinary man arrived in *Athens* like another *Euphranor*, rivalling all that the Fine Arts had produced under circumstances the most favourable to their birth and maturity. The talents of *Theodore*, as a painter, were not confined, as commonly is the case among *Russian* artists, to mere works of imitation: although he could copy every thing, he could invent also; and his mind partook largely of the superior powers of original genius. With the most surprising ability, he restored and inserted into his drawings all the sculpture of which parts only remained in the mutilated bas-reliefs and buildings of the *Acropolis*. Besides this, he delineated, in a style of superior excellence, the same sculptures according to the precise state of decay in which they at present exist[1].

(1) See Memorandum on the Earl of *Elgin*'s Pursuits in *Greece*, p. 5. *Lond.* 1811.

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There are many Ruins about the three ports, *Munychia, Phalerum,* and the *Piræeus;* and we may look to future excavations in their vicinity as likely to bring to light many valuable antiquities. The remains of the LONG WALLS which joined the *Piræeus* to *Athens,* (making of it a *burgh* similar to what *Leith* is with respect to *Edinburgh*[1],) although very indistinct, yet may be traced sufficiently to ascertain the space they formerly included. These *walls* appear to have had different names (distinguishing them from the town walls of *Piræeus*) among the *Greeks* and *Romans.* By the former they were termed either Μακρὰ τείχη, the *Long walls,* or Μακρὰ σκέλη, literally answering to a *nick-name* bestowed upon one of our kings of *England,* who was called *Long-shanks.* We find them alluded to, under this appellation, by *Diodorus Siculus;* as a term whereby they are distinguished from the *Piræean walls*[2]. The *Romans* adopted a different appellation: by them the "*long-shanks*" were

Further Account of the *Piræeus*— the "LONG WALLS."

(1) *Edinburgh* exhibits a very correct model of a *Grecian* city: and with its *Acropolis, Town,* and *Harbour,* it bears some resemblance to *Athens* and the *Piræeus.*

(2) Συνέδεσαν τὴν εἰρήνην, ὥστε ΤΑ ΜΑΚΡΑ ΣΚΕΛΗ, καὶ ΤΑ ΤΕΙΧΗ ΤΟΥ ΠΕΙΡΑΙΕΩΣ, περιελεῖν. *Diod. Sic.* lib. xiii. ap. *Meurs. Pir.* Vid. *Gronov. Thesaur. Gr.* tom. V. p. 1932. *L. Bat.* 1699.

called the "*arms*," or "*long arms*." They are thus mentioned by *Livy*[3], and by *Propertius*[4]. A corrupt mode of writing the word *Piræeus* seems to have been adopted by some authors, who express Πειραιεὺς by *Piræus*. *Meursius*, upon the testimony of all the early *Greek* authorities, is decisive for the former reading[5]. In his admirable treatise upon this harbour and its antiquities, he has concentrated with wonderful erudition every thing that the Antients have left concerning its history. In its original state it had been an island, whence it received its name[6], like many later towns[7], from its *ferry*[8].

(3) "Inter angustias semiruti muri, qui duobus *brachiis* Piræeum Athenis jungit." *Livius*, *lib.* xxxv. *ap. Meurs. Pir. ut suprà.*

(4) "Inde ubi Piræi capient me littora portus,
Scandam ego Theseæ *brachia longa* viæ."
Propertius, *lib.* iii. *Eleg.* 20. ap. *Meurs.* ut suprà.

(5) *Meursii Piræeus*, passim. Sic *Suidas*, *Stephanus*, *Hesychius*, &c. &c.

(6) Τόν τε Πειραῖα, νησιάζοντα πρότερον, καὶ πέραν τῆς Ἀκτῆς κείμενον, οὕτως φασὶν ὀνομασθῆναι. *Strabon. Geog. lib.* i. *p.* 86. *Oxon.* 1807.

(7) *Trajectum ad Mosam*, Maestricht in Brabant; *Trajectum ad Rhenum*, Utrecht; *Trajectum ad Mœnum*, Francfort upon the Mœne; *Trajectum ad Oderam*, Francfort upon the Oder.

(8) Ἦν πρότερον ὁ Πειραιεὺς νῆσος· ὅθεν καὶ τοὔνομα εἴληφεν, ὑπὸ τὴν διαπερᾶν. "Primitùs insula erat Piræeus: unde et nomen accepit, *à trajectu*." *Suidas.*

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Tomb of *Themistocles.*

Travellers have pretended to recognise the tomb of *Themistocles.* A square stone resting on a simple base, and destitute of any ornament, was all that denoted the place of his interment. It was near to the principal harbour[1], of course that of *Piræeus*[2], containing three smaller ports, as *docks*[3]: for the port of *Phalerum*, within the *road* of that name, was very small[4]. Its situation seems to be so clearly designated by a passage in *Plutarch*, at the end of his life of

(1) Καὶ πρὸς τῷ μεγίστῳ λιμένι τάφος Θεμιστοκλέους. *Pausan. Attic. p.* 3. *Lips.* 1696.

(2) "Piræeus, qui et ipse, magnitudine, ac commoditate, primus." *Meurs. Pir. ap. Gronov. Thesaur. Gr. tom.* V. *p.* 1931. *L. Bat.* 1699.

(3) It contained three ὅρμοι, or *docks;* the first called Κάνθαρος, from a hero of that name; the second Ἀφροδίσιον, from Ἀφροδίτη, or *Venus*, who had these two temples; the third Ζέα, from *bread corn*, which was called by the *Grecians* ζειά. (*Potter's Arch. vol.* I. *p.* 43. *Lond.* 1751.) *Scylax* mentions its three ports: Ὁ δὲ Πειραιεὺς λιμένας ἔχει τρεῖς. (*Scylacis Caryandensis Periplus, p.* 47. *L. Bat.* 1697.

"On the twenty-fourth of *June* we anchored in the convenient little harbour of the PIRÆEUS; where the chief objects that call for one's attention are, the remains of the solid *fortifications of Themistocles;* the remains of *the moles* forming the smaller ports within the PIRÆEUS; *two monuments* on the sea-shore; and palpable vestiges of the *long walls* which connected the harbour with *Athens*, a distance of about four miles and a half." *Colonel Squire's MS. Correspondence.*

(4) "Cùm Phalero portu, *neque magno, neque bono*, Athenienses uterentur, hujus consilio triplex Piræei portus constitutus est." *Cornelius Nepos in Themistocle, ap. Gronov. Thesaur. Gr. tom.* V. *p.* 1934. *L. Bat.* 1699.

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Situation of the Tomb of *Themistocles*.

Themistocles[5], that it would seem almost impossible to mistake the spot. It was situate at the promontory of *Alcimus*, where the land, making an elbow, sheltered a part of the harbour; here, above the still water, might be seen the *tomb*. The base, although simple, as stated by *Pausanias*, is by *Plutarch* said to have been of no inconsiderable magnitude[6]; and the *tomb* itself, that is to say, the *Soros*, resembled an altar placed thereon. Guided by this clue, we felt almost a conviction that we had discovered all that now remains of this monument. The promontory alluded to by *Plutarch* constitutes the *southern* side of the entrance to the harbour[7]: jutting out from the *Piræean* or *Munychian peninsula*, it forms, with the opposite promontory of *Eëtion*, the natural mouth of the port, lying towards the *west*, that is to say, beyond the artificial piers whereby it was inwardly closed[8].

(5) Περὶ τὴν λιμένα τοῦ Πειραιῶς, ἀπὸ τοῦ κατὰ τὴν Ἄλκιμον ἀκρωτηρίου, ἐρόπιταί τις οἷον ἀγκών. καὶ κάμψαντι τοῦτον ἐντὸς, ᾗ τὸ ὑπούδιον τῆς θαλάττης, κρηπίς ἐστιν εὐμιγέθης, καὶ τὸ περὶ αὐτὴν βωμοειδὲς, τάφος τοῦ Θεμιστοκλέους. *Plutarch.* in extremo *Themist.* tom. I. *Lond.* 1729.

(6) Εὐμιγέθης.

(7) Voy. *Barthel.* "*Plan des Environs d'Athènes pour le Voyage du Jeune Anacharsis.*" Troisième edit. *à Paris*, 1790.

(8) "Ut non tantum arte tutus, sed naturâ etiam esset." *Meursii Piræeus, ap. Gronov. Thes. Gr. tom.* V. *p.* 1935. *L. Bat.* 1699.

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Remains of this Monument.

Here we landed; and found precisely the sort of base alluded to by the historian; partly cut in the natural rock, and partly an artificial structure; so that a person ascended to the *Soros*, as by steps, from the shore of the sea. Our position of the *tomb* may be liable to dispute: the Reader, having the facts stated, will determine for himself. Of the *Soros*, not a trace is now remaining.

Objects visible in passing the Gulph.

As we sailed from the *Piræeus*, we soon perceived the *Acropolis of Corinth*, and, behind it, high mountains which were much covered by clouds, although the day was remarkably fine. We lost some time in the harbour, and were afterwards detained by calms. About three o'clock, P. M. we passed a small island, called *Belbina*. *Belbina* by *D'Anville*[1]. About an hour before, we had observed the thermometer, in the middle of the gulph: the mercury then stood at 68° of *Fahrenheit*. A mountain of very great elevation was now visible behind the lofty rock of the *Corinthian* Citadel, and at a great distance.

(1) Its modern name is *Lavousa*, according to *D'Anville*'s Chart of the ARCHIPELAGO. *Chandler* considers the Island of *Belbina* as lying towards the mouth of the Gulph. *See Travels in Greece, p.* 11. *Oxf.* 1776.

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Lusieri insisted upon its being *Parnassus;* and *Theodore* was of the same opinion. Judging from our position, it could not have been one of the mountains of *Peloponnesus;* and therefore, supposing it to have been situate either in *Ætolia* or *Phocis,* the circumstance alone is sufficient to shew how little agreement our best maps have with actual observations, as to the relative position of places in GREECE. *De L'Isle*[2] is, perhaps, in this respect, more disposed to confirm what is here written, than *D'Anville:* yet in neither of their maps of the country would a line drawn from the island we have mentioned, through the *Acro-Corinthus,* reach the mountainous territories to the *north* of the *Gulph of Corinth.* Such a line, traced upon *D'Anville*'s Map of *Greece*[3], would traverse the *Sinus Corinthiacus,* far to the south of all *Phocis* and the land of the *Locri Ozolæ;* and would only enter *Ætolia,* near the mouths of the *Evenus* and *Archeloüs* rivers. *D'Anville*'s Chart of the *Archipelago*[4] is liable to the same *remarks;* we dare not call them *objections,* until they have

(2) *Græciæ Antiquæ* Tabula Nova. *Paris, Oct.* 1707.

(3) Published at *Paris* in 1762.

(4) Dated, *Paris, Oct.* 1756.

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been confirmed by other travellers[1]. About five, P.M. we were close in with ÆGINA: and as we drew near to the island, we had a fine view of the magnificent remains of the Temple of *Jupiter Panhellenius;* its numerous *Doric* columns standing in a most conspicuous situation upon the mountain *Panhellenius,* high above the *north-eastern* shore of the island, and rising among trees, as if surrounded by woods. This is the most antient and the most remarkable Ruin of all the temples in *Greece:* the inhabitants of *Ægina,* in a very remote age, maintained that it was built by ÆACUS. *Chandler* had given so copious a description of *Ægina,* and of this temple, that to begin the examination of the island again, without being able to make any excavations, we considered as likely to be attended with little addition to our stock of information; and almost as an encroachment upon ground already well occupied. We therefore

Temple of *Jupiter Panhellenius.*

(1) The author having since consulted his friend, Mr. *Hawkins,* upon this subject, (whose trigonometrical surveys of *Greece* have proved the extreme inaccuracy even of our best maps of that Country,) has been informed by this eminent traveller, that the high mountain which is thus said to interlineate with the *Acropolis,* when viewed from the Isle now called *Plataida* (Πλαταίδα), can be no other than CYLLENE, now Mount *Zyria,* in the *Morea.*

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Antiquities near to the Port.

resolved to continue our voyage as soon as we had landed *Lusieri* and the *Calmuck*[2]. Sailing round the *north-western* point of the island, we observed a very large *barrow*, upon the shore: this is noticed by *Chandler*[3] as the *mound of earth* (χῶμα) raised by *Telamon* after the death of *Phocus*, as it was seen by *Pausanias* in the *second* century[4]. Near to this *mound* there was a

(2) We had good reason afterwards to repent of our folly in making this resolution; for although *Chandler* spent some time upon the island, it has, in fact, been little visited by travellers. *Lusieri* found here both *medals* and *vases* in such great number, that he was under the necessity of dismissing the peasants who had amassed them, without purchasing more than half that were brought to him; although they were offered for a very trifling consideration. The *medals* and the *vases* which he collected were of very high antiquity. The *medals* were either in *silver* or *lead;* and of that rude globular form, with the *tortoise* on one side, and a *mere indentation* on the other, which is well known to characterize the earliest *Grecian* coinage: indeed, the art of coining money was first introduced by the inhabitants of this island. Of the *terra-cotta vases* which he collected, we afterwards saw several in his possession: they were small, but of the most beautiful workmanship; and as a proof of their great antiquity, it is necessary only to mention that the subjects represented upon them were *historical*, and the paintings monochromatic; *black*, upon a *red ground*. We have since recommended it to persons visiting *Greece*, to be diligent in their researches upon ÆGINA; and many valuable antiquities have been consequently discovered upon the island.

(3) Travels in *Greece*, p. 15. *Oxford*, 1776.

(4) Οὕτως ἐς τὸν κρυπτὸν καλούμενον λιμένα ἐσπλεύσας νύκτωρ, ἐποίει χῶμα. καὶ τοῦτο μὲν ἐξεργασθὲν, καὶ ἐς ὑμᾶς ἔτι μένει. (*Pausan. Corinth.* c. 29. p. 180. *Lips.* 1696.) In a preceding passage of the same chapter, it is stated,

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theatre, next in size and workmanship to that of *Hieron* in *Epidauria,* built by *Polycletus:* and it had this remarkable feature, that it was constructed upon the sloping side of a *stadium* which was placed behind it; so that the two structures mutually sustained each other[1]. Afterwards, entering the harbour, we landed to view the two *Doric* pillars yet standing by the sea side: these may be the remains of the *Temple of Venus,* which stood near the port principally frequented[2]: and *Ægina,* even for small vessels, is elsewhere difficult of access, owing to its high cliffs and latent rocks[3]. We saw none of the inhabitants; but sent the *Tchohadar* in search of a pilot to conduct our *caïque* into the port of *Epidauria.* He returned with a man who pretended to have a perfect knowledge of the coast, and we took him on board; leaving the

stated, that the tomb (τάφος) of *Phocus,* which is also called χῶμα, was near to the ÆACÉUM: παρὰ δὲ τὸ Αἰάκειον, Φώκου τάφος χώμα ἐστὶ, κ. τ. λ. The *Æacéum* was a *tetragonal peribolus* of white marble, in a conspicuous part of the city: Ἐν ἐπιφανέστατο δὲ τῆς πόλεως, τὸ Αἰάκειον καλούμενον, περίβολος τετράγωνος λευκοῦ λίθου.

(1) Vid. *Pausan. Corinth.* c. 29. p. 180. *Lips.* 1696.

(2) πλησίον δὲ τοῦ λιμένος, ἐν ᾧ μάλιστα ὁρμίζονται, ΝΑΟΣ ΕΣΤΙΝ ΑΦΡΟΔΙΤΗΣ. *Pausan. Corinth.* c. 29. p. 179. *Lips.* 1696.

(3) προσπλεῦσαι δὲ ΑΙΓΙΝΑ ἐστι νήσων τῶν Ἑλληνίδων ἀπορωτάτη. πέτραι τε γὰρ ὄφαλοι περὶ πᾶσαν, καὶ χειράδες ἀνεστήκασι. *Pausan. Corinth.* c. 29. p. 178. *Lips.* 1696.

two artists, both of whom were already busied in drawing.

As we drew near to PELOPONNESUS, the mountains of *Argolis* began to appear in great grandeur. We passed along the northern shore of an island, called, by our mariners, *Anchestri:* it was covered with trees [4]. As the evening drew on, we discovered that our stupid pilot, notwithstanding all his boasting, knew no more of the coast than the *Casiot* sailors. As soon as fogs or darkness begin to obscure the land, the *Greek* pilots remain in total ignorance of their situation: generally, losing their presence of mind, they either run their ships ashore, or abandon the helm altogether, and have recourse to the picture of some Saint, supplicating his miraculous interference for their safety. It more than once happened to us, to have the responsibility of guiding the vessel, without mariner's compass, chart, or the slightest knowledge of naval affairs. It may be supposed

Anchestri Isle.

Ignorance of the Pilot.

(4) The name of this island is written *Angistri* by *D'Anville;* and by Sir *W. Gell*, in his valuable Map of ARGOLIS: (*See Itin. of Greece, Pl.* XXVIII. *by W. Gell, Esq. M.A. Member of the Society of Dilettanti. Lond.* 1810.) *Chandler* wrote it nearly as we have done, *Anchistre:* (*Trav. in Greece, p.* 200. *Oxf.* 1776.) he says it contained "a few cottages of *Albanians.*"

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that, under such circumstances, an infant would have been found equally fit for the undertaking. This was pretty much the case upon the present occasion: we were close in with a lee-shore: fortunately, the weather was almost calm; and our interpreter *Antonio*, by much the best seaman of a bad crew, had stationed himself in the prow of the *caïque*, and continued sounding as we drew nigh to the land. Presently, being close in with the shore, we discerned the mouth of a small cove; into which, by lowering our sails, and taking to the oars, we brought the vessel; and, heaving out the anchor, determined to wait here until the next morning.

When day-light appeared, we found ourselves in a wild and desert place, without sign of habitation, or any trace of a living being: high above us were rocks, and among these flourished many luxuriant evergreens. We did not remain to make farther examination of this part of the coast; but got the anchor up, and, standing out to sea, bore away towards the *south-west*. We had not a drop of fresh water on board, but drank wine as a substitute, and ate some cold meat for our breakfast,—the worst beverage and the worst food a traveller can use, who wishes, in this climate, to

prepare himself for the fatigue he must encounter. Our pilot, being also refreshed with the juice of the grape, affected once more to recognise every point of land, and desired to know what port we wished to enter. Being told that we were looking out for the harbour of *Epidaurus*, or, as it is now called, ΠΙΔΑΥΡΟ, he promised to take the vessel safely in. It was at this time broad day-light, and we thought we might venture under his guidance; accordingly, we were conducted into a small port nearly opposite to *Anchestri*. Here we landed, at ten o'clock A. M. and sent the *Tchohadar* to a small town, which the pilot said was near to the port, to order horses. We were surprised in finding but few ruins near the shore; nor was there any appearance to confirm what he had said of its being *Pidauro*: we saw, indeed, the remains of an old wall, and a marsh filled with reeds and stagnant water, seeming to indicate the former existence of a small inner harbour for boats that had fallen to decay. The air of this place was evidently unwholesome, and we were impatient to leave the spot. When the *Tchohadar* returned with the horses, he began to cudgel the pilot; having discovered that *Pidauro* was farther to the *south-west;* this port being called ΕΠΙΑΔΑ,

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Epiáda.

pronounced *Epi-atha*, the Δ sounding like our TH, harsh, as in *thee* and *thou*. It is laid down in some *Italian* maps under the name of *Piada*. The pilot now confessed that he had never heard of such a port as *Pidauro* in his life. As it would have been a vain undertaking to navigate any longer under such auspices, we came to the resolution of dismissing our *caïque* altogether. We therefore sent back the pilot to *Ægina;* ordering the good Captain to wait there with his vessel for the return of *Lusieri* and the *Calmuck;* and promising him, if he conveyed them in safety to the *Piræeus*, to give him, in addition to his stipulated hire, a silver coffee-cup, to be made by an *Athenian* silversmith, and to be inscribed with his name, as a token of our acknowledgments for the many services he had done for us. The poor man seemed to think this cup of much more importance than any payment we had before agreed to make; and we left him, to commence our tour in the PELOPONNESUS.

The road from the port to the town of EPIADA extends through olive-plantations and vineyards. The town itself is situate upon a lofty ridge of rocks, and was formerly protected by an old castle, still remaining. In

consequence of our inquiry after antient *medals*, several *Venetian* coins were offered to us; and the number of them found here may serve to explain the origin of the castle, which was probably built by the *Venetians*. But besides these coins, the author purchased here, for twenty *piastres*, a most beautiful silver *tetradrachm* of *Alexander the Great*, as finely preserved as if it had just issued from the mint; together with some copper coins of *Megara*. The *Greek* silver medals, as it is well known, are often covered with a dark surface, in some instances quite *black*, resembling *black varnish:* the nature of this investment, perhaps, has not been duly examined: it has been sometimes considered as a *sulphuret;* but the colour which sulphur gives to silver is of a more dingy nature, inclining to *grey:* the *black* varnish is a *muriat* of silver[1]. It may be decomposed by placing the medals in a boiling solution of

Greek Medals.

(1) It once happened to the author to open a small case of *Greek* silver medals that had been sunk in sea-water. The medals had been separately enveloped in brown paper, which was now become dry. To his great surprise, he found every one of them covered with a fine impalpable powder, as white as snow. Placing them in a window, the action of the sun's rays turned this powder to a dark colour: when a brush was used to remove it, the silver became covered with a black shining varnish, exactly similar to that which covers the antient silver coinage of *Greece;* and this proved to be a *muriat* of silver.

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potass; but antiquaries in general do not choose to have the dark varnish removed. All *Greek* silver coins are not thus discoloured; many of them retain, in the highest perfection, the natural colour and lustre of the metal: those only exhibit the appearance of a *black crust* or *varnish* which have been exposed to the action of muriatic acid, either by immersion in sea water, or by coming into contact with it during the time that they have remained buried in the earth. As it had been our original intention to land at *Epidaurus*, to examine the remains of that city, so we determined now to go first to that port: but the people of *Epidda* told us that there were scarcely any vestiges even of ruins there; that all the antiquities we should find consisted of a headless marble statue answering to the description given by *Chandler*[2]; and that the remains of the *Temple of Æsculapius*, whom they called Ἀσκλαπιὸς, were near to *Liguriò*. "There," said one of the inhabitants, "are the Ruins of his Temple; but the seat of his government and his palace were at EPIDAURUS (*Pidauro*), although

(2) *Travels* in *Greece*, p. 221. *Oxford*, 1776. *Chandler* calls it "a maimed statue of bad workmanship."

nothing now remains excepting a few broken pieces of marble." The person who gave us this information seemed to be possessed of more intelligence than it is usual to find among the *Greeks:* we therefore profited by his instructions, and set out for *Liguriò.*

The temperature on shore, this day at noon, was the same as it had been upon the preceding day in the middle of the gulph; that is to say, 68° of *Fahrenheit.* It was four o'clock P. M. before we left *Epiâda.* We noticed here a very remarkable mineral of a jet black colour, which at first sight seemed to be *coal,* but, upon further examination, it rather resembled *asphaltum.* It was very soft; and, in places where water had passed over it, the surface was polished. The specimens being lost, this is all the description of it we can now give. Our journey from *Epiâda* towards the interior of *Epidauria* led us over mountains, and through the most delightful valleys imaginable. In those valleys we found the *Arbutus Andrachne,* with some other species of the same genus flourishing in the greatest exuberance, covered with flowers and fruit. The fruit, in every thing but flavour and smell, resembled large hautbois strawberries: the

Arbutus Andrachne.

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berries were cooling and delicious, and every one of our party ate of them[1]. This shrub is found all over the *Mediterranean:* it attains to great perfection in *Minorca;* and from thence *eastward* as far as the coast of *Syria,* it may be found adorning limestone rocks otherwise barren, being never destitute of its dark-green foliage, and assuming its most glorious appearance at a season when other plants have lost their beauty. The fruit is one entire year in coming to maturity; and when ripe, it appears in the midst of its beautiful flowers. The inhabitants of *Argolis* call this plant *Cûkoomari:* in other parts of *Turkey,* particularly at *Constantinople,* it is called *Koomaria,* which is very near to its *Greek* name, Κόμαρος. It is the Ἀνδράχνη of *Theophrastus.*

Appearance of the Country.

We passed an antient edifice: it was near to a windmill, in a valley towards the right of our road, and at some distance from us. Nothing could exceed the grandeur of the scenery during the rest of our ride to *Ligurió.* On every side of us we beheld mountains,

(1) "Arbuteos fœtus, montanaque fraga legebant."

reaching to the clouds; although we rode continually through delicious valleys, covered by cultivated fields, or filled with myrtles, flowering shrubs, and trees. Every fertile spot seemed to be secluded from all the rest of the world, and to be protected from storms by the lofty summits with which it was surrounded. A white dress, worn by the peasants, reminded us of the garments often seen upon antient statues; and it gave to these delightful retreats a *costume* of the greatest simplicity, with the most striking effect. *Lusieri* had spoken in rapturous terms of the country he had beheld in *Arcadia:* but the fields, and the groves, and the mountains, and the vales of *Argolis*, surpassed all that we had imagined, even from his description of the finest parts of the PELOPONNESUS. To render the effect of the landscape still more impressive, shepherds, upon distant hills, began to play, as it were a evening-service, upon their reed pipes; seeming to realize the ages of poetic fiction; and filling the mind with dreams of innocence, which, if it dwell anywhere on earth, may perhaps be found in these retreats, apart from the haunts of the disturber, whose "whereabout" is in cities and courts, amidst wealth and ambition and power. All that seems to be dreaded in these pastoral retreats

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are the casual and rare visits of the *Turkish* lords: and, unfortunately for us, it was necessary that our arrival at *Ligurió* should be announced by one of their agents; namely, *Ibrahim* the *Tchohadar*. Although a very excellent man in his way, he had been brought up under a notion that *Greeks* and *Albanians* were a set of inferior beings, whom it was laudable to chastise upon every occasion, and to whom a word should never be uttered without a blow. It was nearly dark when we reached the town; if a long straggling village may bear this appellation. *Ibrahim* rode first, and had collected a few peasants around him, whom we could just discern by their white habits, assembled near his horse. In answer to his inquiries concerning provisions for the party, they replied, in an humble tone, that they had consumed all the food in their houses, and had nothing left to offer. Instantly, the noise of *Ibrahim*'s lash about their heads and shoulders made them believe he was the herald of a party of Turks, and they fled in all directions: this was "the only way," he said, "to make those misbegotten dogs provide any thing for our supper." It was quite surprising to see how such lusty fellows, any one of whom was more than a match for *Ibrahim*,

Ligurió.

suffered themselves to be horsewhipped and driven from their homes, owing to the dread in which they hold a nation of stupid and cowardly *Moslems*. We should not have seen another *Ligurian*, if *Antonio* had not intercepted some of the fugitives, and pacified their fears, by telling them who the travellers really were; and that *Englishmen* would accept of nothing from their hands without an adequate remuneration. After this assurance, several times repeated, and a present being made to them of a few *parâs*, we were conducted to what is called a *Conâk*, or inn; but in reality a wretched hovel, where horses, asses, and cattle of every description, lodge with a traveller beneath the same roof, and almost upon the same floor. A raised platform about twelve inches high, forming a low stage, at one extremity of the building, is the part appropriated to the guests; cattle occupying the other part, which is generally the more spacious of the two. Want of sleep makes a traveller little fastidious as to where he lies down: and fatigue and hunger soon annihilate all those sickly sensibilities which beset men during a life of indolence and repletion. We have passed many a comfortable hour in such places: and when, instead of the *Conâk*, we were invited

Conâk, or Inn.

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to the cleanly accommodation offered beneath the still humbler shed of an *Albanian* peasant, the night was spent in thankfulness and luxury.

Here, as at *Epiâda*, the coins which were brought to us, as antient *medals*, were evidently *Venetian*: some of them had this legend, ARMATA . ET · MOREA · but without any date. The *Ligurians*, like the inhabitants of *Epiâda*, amused us with traditionary stories of *Asclapius* considering him as a great king who had once reigned in *Epidauria*. Immense plants of the *Cactus Ficus Indica* flourished about this place. We set out for the sacred seat of ÆSCULAPIUS, at sun-rise. The *Ruins* are situate an hour's distance from *Ligurió*, at a place now called JÉRO, pronounced *Yéro*, which is evidently a corruption of Ἱερὸν (*sacra ædes*). *Chandler* converted this word *Jéro* into *Gérao*, which is remarkable, considering his usual accuracy. Our friend Sir *W. Gell*, who was here after our visit to the spot, and has published a description and plan of the *Ruins*[1], writes it *Iero*, as being nearer to the original appellation. Circumstances of a peculiar nature have conspired

(1) Itinerary of *Greece*, p. 103. *Lond.* 1810.

to render these *Ruins* more than usually interesting. The remains, such as they are, lie as they were left by the antient votaries of *the god:* no modern buildings, not even an *Albanian* hut, has been constructed among them, to confuse or to conceal their topography, as it generally happens among the vestiges of *Grecian* cities: the traveller walks at once into the midst of the consecrated *Peribolus,* and, from the traces he beholds, may picture to his mind a correct representation of this once celebrated *watering-place*—the *Cheltenham* of ANTIENT GREECE—as it existed when thronged by the multitudes who came hither for relief or relaxation. Until within these few years, every vestige remained which might have been necessary to complete a plan of the antient inclosure and the edifices it contained[2]. The *Ligurians,* in the time of *Chandler,* remembered the removal of a *marble chair* from the *theatre,* and of *statues* and *inscriptions* which were used in repairing the fortifications of *Nauplia,* and in building a mosque at

(2) Sir *W. Gell,* from the remains existing at the time of our visit to the place, afterwards completed a very useful Plan, as a Guide for Travellers, both of the inclosure and its environs: this was engraved for his "Itinerary of *Greece.*" *See Plate facing p.* 102 *of that work. Lond.* 1810.

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Cathedra of a *Greek* Theatre.

Argos[1]. The discovery of a single *marble chair*, either within or near to almost every one of the celebrated theatres of *Greece*, is a circumstance that has not been sufficiently regarded by those who are desirous to illustrate the plan of these antient structures. We afterwards found a relic of this kind at *Chæronea*, near to the theatre; whence it had only been moved to form part of the furniture of a *Greek* chapel: another has been already noticed in the description of *Athens*; and the instances which have been observed by preceding travellers it is unnecessary now to enumerate. These *chairs*, as they have been called, have all the same form; consisting each of one entire massive block of white *marble*, generally ornamented with fine sculpture. Owing to notions derived either from *Roman* theatres, or from the modern customs of *Europe*, they have been considered as *seats* for the chief magistrates; but even if this opinion be consistent with the fact of there being one *Cathedra* only in each theatre, it is contrary to the accounts given of the places assigned for persons of distinction in *Grecian*

(1) See Trav. in *Greece*, p. 226. *Oxf.* 1776.

theatres, who were supposed to have sate in the *Bouleuticon;* that is to say, upon the eight rows of benches within the middle of the (Κοῖλον) *Cavea* of the theatre, between the eighth and the seventeenth row[2]. How little beyond the general form of a *Greek* theatre is really known, may be seen by reference to a celebrated work in our own language[3], written professedly in illustration of the "*Antiquities of Greece.*" Yet this author, upon the subject of the Λογεῖον, or Θυμέλη, commonly translated by the word *pulpit,* states, distinctly enough, that it stood in the middle of the *orchestra*[4]; which, as far as we can learn, is nearly the spot where these marble relics have been found: hence a question seems to arise, whether they

(2) This is the part of a *Greek* Theatre assigned for the βουλευτικὸν by *Guilletiere,* (*see p.* 259, *Ch.* IV. *of this Volume,*) who has founded his observations upon a careful comparison of the accounts left by the Antients with the actual remains of the theatres themselves. But *Potter,* and, after him, other authors who have written upon *Grecian* Antiquities, consider the *lowest* part of the COILON as the place appropriated to the seats of the magistrates; which agrees with a custom still retained in some countries, especially in *Sweden.* In the theatre at *Stockholm,* the *King* and *Queen* sate, in two chairs, in the pit, in front of the orchestra. For the βουλευτικὸν, the Reader is referred to *Aristophanes,* and to *Julius Pollux,* lib. iv. c. 19.

(3) *Archæologia Græca,* by *John Potter,* D.D. Archbishop of *Canterbury.*

(4) See vol. I. p. 42. *Lond.* 1751.

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were not intended, each as a conspicuous place in the *orchestra* of the theatre to which it belonged, for the better exhibition of those performers who contested prizes upon any musical instrument, or were engaged in any trial of skill, where one person only occupied the attention of the audience. The sculpture upon one of them, as thrice represented in the third volume of *Stuart*'s Antiquities of *Athens*[1], seems to favour this idea of their use; because its ornaments are actually those prizes which were bestowed upon successful candidates; a vessel of the oil produced by the olive-tree that grew in the *Academia*; and three wreaths, or chaplets, with which victors at the *Panathenæa* were crowned.

Coroni.

Proceeding *southward* from *Liguriò*, we soon arrived at a small village called *Coroni*[2], whose

(1) See *Stuart's Athens*, vol. III. pp. 19, 29. "Whether they have been *seats* for a magistrate in a court of judicature, or of officers in a Gymnasium, is not easily determined from their situation." *Ibid. p.* 25. *Lond.* 1794.

(2) "Possibly an antient name taken from the Nymph *Coronis*, the mother of *Æsculapius*." (*Gell's Itinerary of Greece, p.* 103. *Lond.* 1810.) It were to be wished that this industrious traveller would complete the design originally announced by the appearance of this publication, and extend it to the rest of *Greece*, all of which has been visited

inhabitants were shepherds. Here we noticed a noble race of dogs, similar to the breed found in the province of *Abruzzo* in *Italy;* and it is somewhat singular that the very spot which still bears an appellation derived from the name of the mother of *Æsculapius* should be now remarkable for the particular kind of animal materially connected with his history. It was a *shepherd's dog* who guarded the *infant god,* when exposed upon Mount *Titthion*[3]. We bought a young one, for ten *piastres,* of great size and beauty. It resembled a wolf, with shining black hair. To complete all the circumstances of analogy, they had given to it the name of Κοράκι, as if in memory of the κόραξ which *Apollo* set to watch *Coronis* after she became pregnant. *Coráki* proved a useful companion to us afterwards; as he always accompanied our horses, and protected us from the attacks of the large dogs swarming in the *Turkish*

visited and accurately surveyed by him. Such a work, to use his own words, "*although it be only calculated to become a book of reference, and not of general entertainment,*" would be really useful; and its value would be felt, if not by an indolent reader at his fire-side, yet by the active and enterprising scholar, who wishes to be guided in his researches throughout these interesting regions.

(3) A *shepherd's dog* was represented as an accompaniment to the statue of the God, of ivory and gold, in his temple.

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towns and villages, and constantly assailing a traveller upon his arrival: indeed, sometimes it became a question with us, whether *Ibrahim* or *Coráki* were the most intelligent and useful *Tchohadar*.

The *Hieron*.

At *Coroni*, turning towards the *east*, we had the first sight of the HIERON. Its general disposition may have been anticipated by the Reader, in the description already given of the features of *Epidauria*. It is a small and beautiful

Mountains.

valley, surrounded by high mountains; one of superior magnitude bounding the prospect on its *eastern* side. This, from its double summit, consisting of two rounded eminences, may be the *mammillary* mountain, thence called TITTHION, by *Pausanias*[1], from τιτθὸς; which word, among a great variety of other instances proving the common origin of the two languages[2], we have retained in our word *teat*;

(1) Ὄρη δέ εἰσιν ὑπὲρ τὸ ἄλσος, τό τε ΤΙΤΘΙΟΝ, καὶ ἕτερον ὀνομαζόμενον Κυνόρτιον, Μαλεάτου δὲ Ἀπόλλωνος ἱερὸν ἐν αὐτῷ. *Pausan. Corinth. c. 27. pp. 174, 175. Lips. 1696.*

(2) The nation from whom the *Greeks* were descended, and the ancestors of the *English*, spoke dialects of the same language. The numberless proofs that might be adduced of this are foreign to the object of this publication; but, as to an authority for the common origin of the two colonies, the author is proud to refer to his Grandfather's learned work on "*the Connection of the Roman and Saxon Coins;*"

now becoming obsolete. In this valley were the *sacred grove*[3], and *Sanctuary of Æsculapius*, together with numerous *baths, temples,* a *Stadium*, a *Theatre,* and some *medicinal springs* and *wells;* the remains of all which may still be severally discerned. The first artificial object that appeared after we left *Coroni*, was a considerable Ruin, somewhat resembling a castle, at a short distance in the valley upon our right. Upon closer inspection, it proved to be a *Roman* edifice of brick-work, and of a square form; possibly one of the benefactions of *Antoninus Pius*, who, while a *Roman* senator, erected here an hospital for the reception of pregnant women and dying persons, that were before always removed out of the *Peribolus*[4], to be delivered, or to expire in the open air. Farther on, we perceived the traces of a large building, divided into several chambers, and stuccoed; and it is known that the same senator also built the *Bath of Æsculapius,* besides

Coins;"—a work that was highly prized by the greatest *Grecian* scholar *England* ever had; namely, the illustrious PORSON; whose frequent illustrations and evidences of the fact here alluded to are recent in the recollection of all who knew him.

(3) Τὸ δὲ Ἱερὸν ἄλσος τοῦ Ἀσκληπιοῦ περιέχουσιν ὄροι πανταχόθεν. *Pausaniæ Corinthiaca, c.* 27. *p.* 172. *Lips.* 1696.

(4) Οὐδὲ ἀποθνήσκουσιν, οὐδὲ τίκτουσιν αἱ γυναῖκες σφίσιν ἐντὸς τοῦ περιβόλου. *Pausaniæ Corinthiaca,* ib.

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making other donations. We soon came to what we supposed to have been the ground-plot of the *Temple:* its remains are seen only at one extremity, but the oblong plane upon which this immense fabric stood is clearly marked out by the traces of its foundations. We had no sooner arrived, than we were convinced that the time we proposed to dedicate to these Ruins would by no means prove adequate to any proper survey of them: we found enough to employ the most diligent traveller during a month, instead of a single day. Near to the temple is the *Stadium;* and its appearance illustrates a disputed passage in *Pausanias*[1], for it consisted principally of high banks of earth, which were only partially covered with seats. We observed here a subterraneous vaulted passage, now choked with rubbish, which conducted into its area[2], on the left side of it, and near to the principal entrance. This *Stadium* has fifteen rows of seats; but the seats are only at the upper end of the structure: the rest is of earth, heaped so as to form its sides. The

Temple of *Æsculapius.*

Stadium.

(1) Vid. *Pausan. Corinth.* c. 27. p. 173. lib. xiv. cum Annot. *Xyland.* et *Sylb.* Edit. *Kuhnii. Lips.* 1696.

(2) *Chandler* says, it was a private way, by which the *Agonothetæ*, or Presidents, with the priests and persons of distinction, entered. *See Trav. in Greece, p.* 225.

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Theatre.

Theatre is farther on towards the mountains, on the right hand; and it is one of the most remarkable in all *Greece;* not only from the state in which it remains, but in being mentioned by *Pausanias* as a work of POLYCLETUS, renowned for excelling all other architects in the harmony and beauty of his structures[3]. We found a subterraneous building, resembling a small chapel, without being able even to conjecture for what purpose it was constructed, unless it were for a bath. Near to it we saw also a little stone coffin, containing fragments of *terra-cotta* vases: it had, perhaps, been rifled by the peasants, and the vases destroyed, in the hope of discovering hidden treasure. But the most remarkable relics within the sacred precinct were architectural remains in *terra cotta.* We discovered the ornaments of a *frieze,* and part of the *cornice* of a temple, which had been manufactured in *earthenware.* Some of these ornaments had been moulded for *relievos;* and others, less perfectly baked, exhibited painted surfaces. The colours upon the latter still retained much of their original freshness: upon

Architectural *Terra cottas.*

(3) Ἁρμονίας δὲ ἢ κάλλους εἵνεκα, ἀρχιτέκτων ποίος ἐς ἄμιλλαν Πολυκλείτῳ γένοιτ' ἂν ἀξιόχρεως; Πολύκλειτος γὰρ καὶ θέατρον τοῦτο, καὶ οἴκημα τὸ περιφερὲς ὁ ποιήσας ἦν. *Pausaniæ Corinthiaca, c.* 27. *p.* 174. *Lips.* 1696.

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being wetted with water, they appeared as vivid as when they were first laid on; resembling the painted surfaces of those "*pictured urns*" (as they were termed by our *English Pindar*) upon which it is now usual to bestow the appellation of "*Grecian vases*." The wonderful state of preservation manifested by the oldest painted *terra cottas* of *Greece* has been supposed to be owing to the circumstance of their remaining in sepulchres where the atmospheric air was excluded: but these ornaments were designed for the outside of a temple, or tomb, and have remained for ages exposed to all the changes of weather, upon the surface of the soil. In the description before given of the *Memphian Sphinx*, another striking example was adduced, proving through what a surprising lapse of time antient painting has resisted decomposition: and if the period of man's existence upon earth would admit of the antiquity ascribed by *Plato* to certain pictures in *Egypt*, there would have been nothing incredible in the age he assigned to them[1]. The colours upon these *terra cottas* were a bright straw-yellow and red. The building to which they belonged is mentioned by *Pausanias:*

(1) *See p.* 205, *Chap.* IV. *of the former Volume.* "The walls of great edifices," says *Pauw*, (*ibid.* p. 208,) "when once painted, remained so for ever."

and to increase the interest excited by the discovery of these curious remains, we found the same passage of that historian cited by *Winkelmann*, to prove that such materials were used in antient architecture[2]. After describing the *Theatre*, the *Stadium*, and other edifices, *Pausanias* adds[3]: "The *Hieron* once contained a portico (στοὰ), called that of *Cotys;* but the roof falling in, caused the destruction of the whole edifice, owing to the nature of its materials, which consisted of crude tiles."

We then went, by an antient road, to the top of a hill towards the *east;* and found upon the summit the remains of a *temple*, with steps leading to it yet remaining: there is reason to believe this to have been the Temple of the *Coryphæan Diana*, upon Mount *Cynortium*, from the circumstance of an *Inscription* which we discovered upon the spot. It is imperfect; but it mentions a priest of DIANA, of the name of *Apotatilius*, who had commemorated his *safety* from some disorder:

Temple of the *Coryphæan Diana.*

(2) Histoire de l'Art chez les Anciens, tom. II. p. 544. *Paris*, An 2.

(3) Καὶ ἦν γὰρ στοὰ καλουμένη Κότυος, καταῤῥύεντος δέ οἱ τοῦ ὀρόφου, διέφθαρτο ἤδη πᾶσα, ἅτε ὠμῆς τῆς πλίνθου ποιηθεῖσα. *Pausan. Corinthiaca*, c. 27. p. 174. *Lips.* 1696.

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ΑΡΤΕΜΙΔΟCΑΠ
ΟΤΑΤΕΙΛΙΟCCωΝ
ΕΡΑΠΟΛΗΑCΤΟC

By the side of this *temple* there was a *bath*, or reservoir, lined with stucco, thirty feet by eight, with some *lumachella* columns of the *Doric* order: the foundations and part of the pavement of the temple yet exist, and these are not less than sixty paces in extent: we noticed some channels grooved in the marble, for conveying water in different directions. The traces of buildings may be observed upon all the mountains which surrounded the *sacred valley;* and over all this district their remains are as various as their history is indeterminate. Some of them seem to have been small sanctuaries, like chapels; others appear as baths, fountains, and aqueducts. The Temple of the *Coryphæan Diana* is mentioned by *Pausanias*[1]; and being identified with this ruin, it may serve to establish a point of observation for ascertaining the edifices described by the same author as in its neighbourhood. It was upon the summit of

(1) Ἐπὶ δὲ τῇ ἄκρᾳ τοῦ ὄρους, κορυφαίας ἐστὶν ἱερὸν Ἀρτέμιδος, ᾧ καὶ Τελέσιλλα ἐποιήσατο ἐν ἄσματι μνήμην. *Pausan. Corinth. c. 28. p. 175 Lips. 1696.*

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Temple of *Apollo*.

Cynortium; and had been noticed by *Telesilla*, in her poems. We next came to a singular and very picturesque structure, with more the appearance of a *cave* than of a building. It was covered with hanging weeds, overgrown with bushes, and almost buried in the mountain: the interior of it exhibited a series of circular arches, in two rows, supporting a vaulted roof; the buttresses between the arches being propped by short columns. Possibly this may have been the building which *Chandler*, in his dry way, called "*a Church*," without giving any description of it; where, besides fragments, he found an Inscription *to far-darting "Apollo*[2]." He supposes the *Temple of Apollo* which was upon Mount *Cynortium* to have stood upon this spot.

Circular Edifice.

Below this mountain, by the northern side of a water-course, now dry, and rather above the spot where it discharged itself into the valley, is a small building of a circular form, covered by a dome, with arches round the top. We found a few imperfect Inscriptions, one of which mentions *Hierophants*, or *Priests of Mars*,

(2) See the *Vignette* to this Chapter. The arches may be as old as the time of *Pausanias*. The *Inscription* mentioned by *Chandler* is as follows: "*Diogenes the hierophant, to far-darting Apollo, on account of a vision in his sleep.*" Trav. in *Greece*, p. 225. *Oxf.* 1776.

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(Πυρφόροι,) dedicating some votive offering. All that we could trace were these letters:

ΙΑΡΕ
ΦΑΩΝ
ΠΥΡΦΟΡΟ
ΑΝΕΘΗΚΑ

The circular building is too modern in its aspect, and too mean in its materials, for the THOLUS of *Pausanias*[1], of white marble, built by *Polycletus*, architect of the *theatre;* but it may, perhaps, correspond better with the *fountain* which he alludes to, as remarkable for its roof and decorations[2]; this kind of roof being almost unknown in *Greece*. The building, although smaller, bears some resemblance to the well-known *bath*, improperly called the *Temple of Venus* at *Baiæ*.

Theatre of *Polycletus*.

Hence we repaired to the *Theatre*, now upon our *left* hand, but upon the *right* to those entering the *Hieron* from *Coroni*, that is to say, upon its *southern* side[3]. *Chandler* speaks of its

(1) Οἴκημα δὲ περιφερὲς λίθου λευκοῦ καλούμενον ΘΟΛΟΣ, ᾠκοδόμηται πλησίον, θέας ἄξιον. *Pausaniæ Corinthiaca, c.* 27. *p.* 173. *Lips.* 1696.

(2) Καὶ κρήνη τῷ τε ὀρόφῳ καὶ κόσμῳ τῷ λοιπῷ θέας ἀξία. Ibid. p. 174.

(3) Ἐπιδαυρίοις δέ ἐστι θέατρον ΕΝ ΤΩΙ ΙΕΡΩΙ, μάλιστα ἐμοὶ δοκεῖν θέας ἄξιον.

" *marble seats*" as " overgrown with bushes[4]," those seats, according to our Notes, consist of common *limestone*; a difference of little moment: but as we paid particular attention to the dimensions and figure of this splendid structure, one of the most entire of all the *Grecian* theatres, and in its original and perfect state one of the most magnificent[5], so we shall be very particular in giving an account of it. We found it tenanted by a variety of animals, which were disturbed at our approach,—hares, red-legged partridges, and tortoises: our new acquaintance *Coráki*, accompanied by his former master, a descendant of the goatherd *Aresthanas*, bounded among the seats, and, driving them from their haunts, soon put us into sole possession. But an animal of a very different nature was dragged from his lurking-place by Mr. *Cripps*;

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ἄξιον. (*Ibid.*) This expression of *Pausanias*, " Within the *Hieron*," or *sacred precinct*, has been by some preposterously rendered " *Within the Temple*." A Theatre WITHIN A TEMPLE!!!

(4) Trav. in *Greece*, p. 235. *Oxf.* 1776.

(5) This is evident from the manner in which it is always mentioned by *Pausanias*, who speaks of the comparative magnificence and architectural skill shewn in other theatres, with reference to this of *Polycletus* in *Epidauria*. Thus, when he is giving an account of a theatre in *Ægina*, he says of it, Θέατρόν ἐστι θέας ἄξιον, κατὰ τὸ Ἐπιδαυρίων μάλιστα μίγεθος καὶ ἐργασίαν τὴν λοιπήν. *Pausan. Corinth. c.* 29. *p.* 180. *Lips.* 1696.

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Epidaurian Serpent.

who, delighted by the discovery he had made, came running with an extraordinary snake which he had caught among some myrtles, and held writhing in his hands. It was of a bright *yellow* colour, shining like burnished gold, about a yard in length, such as none of us had seen before. The peasants, however, knew it to be a species of harmless serpent, which they had been accustomed to regard with tenderness, and even with superstitious veneration; telling us it would be unlucky in any one who should do it injury. It was, in fact, one of the curious breed described by *Pausanias*, as peculiar to the country of the *Epidaurians*, being always *harmless*, and of a *yellow* colour[1]. We could not, however, assist Mr. *Cripps* in its preservation; no one of our party being able to divest himself sufficiently of a very common antipathy for serpents: and the consequence was, that being unwilling to put it to death, and the peasants wishing for its release, he suffered it to escape.

Aspect of the Coilon.

The *Coilon* of this theatre, as usual, has been scooped in the side of a mountain; but it faces the *north*. As the sea could not enter into the

(1) Δράκοντες δὲ οἱ λοιποὶ καὶ ἕτερον γένος ἐς τὸ ξανθότερον ῥέποντες, χρόας, ἱεροὶ μὲν τοῦ Ἀσκληπιοῦ νομίζονται, καὶ εἰσιν ἀνθρώποις ἥμεροι· τρέφει δὲ μόνη σφᾶς ἡ τῶν Ἐπιδαυρίων γῆ. *Pausaniæ Corinthiaca, c.* 28. *p.* 175. *Lips.* 1696.

perspective, which seems to have been a general aim of the architects by whom such structures were planned throughout *Greece*, this position of the *theatre* may have been designed to afford it as much shade as its situation was capable of receiving. Its *northern* aspect, and the mountain towering behind it, must have protected the whole edifice, during a great portion of the day, from the beams of the sun; and we may suppose this to have been a consideration, rather than any circumstance of expediency as to the mountain itself, because the whole circumference of the *Peribolus* afforded declivities equally well adapted to the purpose of constructing a *theatre;* and it is also well known that the *Greeks* were frequently obliged to carry umbrellas (*σκιάδια*) with them into their *theatres* : submitting to their incumbrance, rather than remain exposed to the sun's rays. The women upon such occasions were also attended by their umbrella-bearers (*σκιαδηφόροι*)[2]; and this custom, from the increase it occasioned in the throng, added to the embarrassment caused among the audience by the number of umbrellas intercepting the view of the stage, must have rendered a shaded theatre a very desirable

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(2) *Ælian.* Hist. Var. lib. vi. c. 1. *Lips.* 1780.

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acquisition. Indeed, we know that, upon some occasions, temporary sheds and large awnings were erected for the convenience of the spectators. Every provision of this kind was doubly necessary in the *Hieron;* by its nature sultry, owing to its surrounding mountains, and filled with inhabitants selected from all the invalids of *Greece,*—the feeble, the enervated, the effeminated votaries of the *God,*—vainly seeking in these retreats a renovation of exhausted nature; or aged and infirm persons, anxiously looking for some gleam of cheerfulness, wherewith to gladden the termination of a career that knew no hope beyond the grave. It is evident that the disposition of this popular place of amusement was arranged with luxury as well as convenience; for, in addition to the shade it offered, the salutary waters of the HIERON flowed in the deep bed of a torrent immediately beneath its front[1]. With regard to the theatre itself, the *Scene,* or, as it has been sometimes improperly called, the *Proscenion*[2], has totally

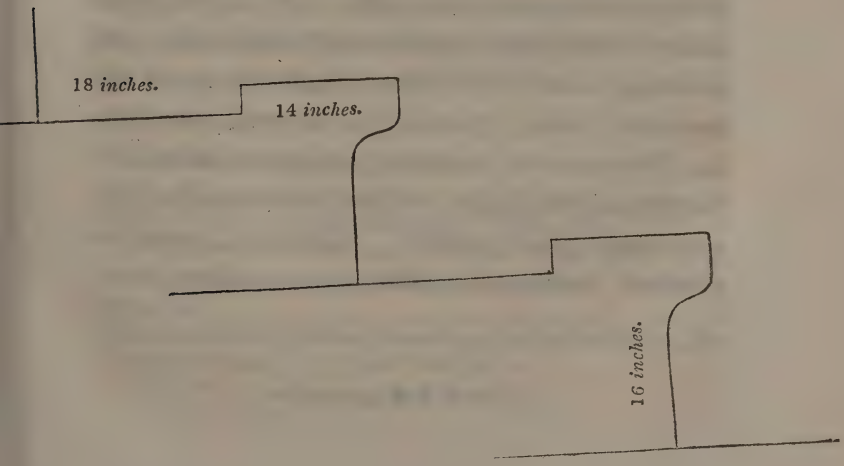
(1) It is impossible to multiply the number of engravings so often as the insufficiency of a written description renders their aid requisite; but the Reader is particularly referred to a view of this *Theatre,* of the torrent's course, which is now dry, and of the whole *Hieron,* as engraved from a drawing made upon the spot by Sir *W. Gell.* See *Itinerary of Greece, Plate* 22. *p.*104. *Lond.* 1810.

(2) This name applies only to the *Stage* of a *Greek Theatre.*

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disappeared; and as it was here that *Polycletus* probably exhibited the greatest proof of those architectural talents so highly extolled by *Pausanias*, the loss of it is to be regretted: but such is the entire state of the structure within the *Coilon*, that none of the seats are either missing or imperfect. Owing to their remarkable preservation, we were enabled to measure, with the greatest accuracy, the diameter of the *Conistra*, and the dimensions of all the parts appropriated to the spectators. There is something remarkable even in the position of the *seats*: their surface is not perfectly horizontal; the architect has given to them a slight inclination, perhaps that water might not rest upon them during rain. The section of these *seats* would exhibit a profile of this kind:

Perfect state of the structure.



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Dimensions and Detail of the Parts.

By a simple contrivance, which is here visible, the seats of the spectators were not upon a level with the places for the feet of those who sate behind them; a groove, eighteen inches wide, and about two inches deep, being dug in the solid mass of stone whereof each seat consisted, expressly for the reception of the feet; and this groove extended behind every row of spectators; by which means their garments were not trampled upon by persons seated above them. The width of each seat was fourteen inches, and its perpendicular elevation sixteen inches. The number of the seats, counted as steps from the *Conistra* or *Pit*, to the top of the *Coilon*, was fifty-six[1]: in the same direction from the *Pit*, upwards, the semicircular ranges of the seats were *intersected* at right angles by above twenty *flights* of little stairs; each *flight* being twenty-eight inches and a half wide, and each *step* exactly half the height of one of the benches: these, crossing the several rows from *the Pit* upwards, enabled persons to ascend to the top of the *theatre*, without incommoding the spectators when seated. *Guilletiere*, speaking of such stairs, says, that near to them were

(1) Sir *W. Gell* says fifty-five.

passages leading to the outer porticoes, by which the spectators entered to take their places[2]. He seems to have founded this notion upon the plan of a *Roman* theatre, the view of which he has given in his work[3]. We do not remember ever to have seen in *Grecian* theatres any such *retreats* or *entrances*, near to the little stairs for crossing the benches: the entrances to a *Greek* theatre were either vaulted passages at the sides, near to what we should call the *stage-boxes*, or in the exterior front of the *Scene*, behind the stage itself[4]. Many authors speak of those porticoes, as being erected behind the *Cavea;* which, as applied to the theatres of *Greece*, is ridiculous[5]; for what can be more absurd than to tell of buildings behind seats which were either integral parts of a mountain, or were adapted to its solid surface. The porticoes to which the audience retired for shelter, in rainy weather, must have had a different

(2) See Chap. IV. p. 529, of this Volume.

(3) See Plate facing p. 1, from a design by *Guillet;* engraved by *Gobille*, "Athènes ancienne et moderne." *Paris*, 1675.

(4) See a View of the Theatre at *Telmessus*, in Chap. VIII. Vol. II. of the Quarto Edition of these Travels, facing p. 236. *Broxbourne. Second Edit.*

(5) See *Potter*'s Archæolog. *Græc.* vol. I. p. 42. *Lond.* 1751. *Harwood*'s *Græc.* Antiq. p. 18. *Lond.* 1801, &c. &c.

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situation. The whole of the *Coilon*, or *Cavea*, that is to say, of the *seats* taken altogether, was separated into two parts, an upper and a lower tier, by a *diazoma* or *corridor*, half way from the top, running parallel to the rows of seats; and in this, as upon a platform, there was space from one extremity of the circular arch to the other. The two parts of a *theatre*, thus separated, are perhaps all that *Vitruvius* intended by the "two distinct elevations of the rows of benches," which *Guilletiere* complained of being unable to reconcile with anything now remaining of antient theatres[1]. The diameter of the *Conistra*, or *Pit*, taken in the widest part, is one hundred and five feet; but as the circular arch of the *Theatre* is greater than a semicircle, the width of the *orchestra*, that is to say, the *chord of the arch*, is barely equal to ninety feet[2]. Facing the *Theatre*, upon the opposite bank of the bed of the torrent before mentioned, are the foundations of an edifice of considerable size: but it were endless to enumerate every indistinct

(1) See p. 507, Chap. IV. of this Volume.

(2) Sir *W. Gell* states it as equal to eighty-nine feet. *See Itin. of Greece, p.* 108. *Lond.* 1810.

trace of antient buildings within this celebrated valley; nor would such a detail afford the smallest satisfactory information. With the description of the *Theatre* we shall therefore conclude our observations upon the HIERON; hoping that nothing worthy of notice has been omitted, respecting one of the most perfect structures of the kind in all *Greece*.

Journey to *Nauplia*.

We returned by the way of *Coroni;* and near to *Ligurió* took a western course in the road leading towards *Nauplia*, the antient port of *Argos*[3]. After journeying for about an hour, through a country resembling many parts of the *Apennines*, we saw a village near the road, with a ruined castle upon a hill, to the right, where the remains of *Lessa* are situate. This village is half way between *Ligurió* and *Nauplia;* and here was the antient boundary between *Epidauria* and the *Argive* territory[4]. Those Ruins have not yet been visited by any traveller: indeed, there is much to be done throughout *Argolis:* this country particularly merits

Lessa.

(3) Ἡ ΝΑΥΠΛΙΑ, τὸ τῶν Ἀργείων ναύσταθμον. *Strab. Geog.* lib. viii. p. 505. ed. *Oxon.* 1807.

(4) Κατὰ δὲ τὴν Λῆσσαν ἔχεται τῆς Ἀργείας ἡ Ἐπιδαυρία. *Paus. Corinth.* c. 26. p. 169. *Lips.* 1696.

CHAP. VII.

Dorian and *Egyptian* Antiquities.

investigation. The antiquities that occurred in our route were principally of a sepulchral nature, near to the antient road leading from *Nauplia* towards *Lessa* and *Epidaurus;* but so peculiarly characterized, as to form and structure, that it is evident they were the works of the earliest colonies in *Peloponnesus*, and probably of *Dorian* origin. One of these monuments is decidedly mentioned by *Pausanias*, as we shall presently shew; the only author to whom we can refer for information concerning this part of the PELOPONNESUS. *Strabo* makes but few remarks upon the *Argive* territory; and even these are delivered from the observations of *Artemidorus* and *Apollodorus;* not having himself visited the spot[1]. We passed some *tombs* that were remarkable in having large rude stones, of a square form, placed upon their tops; a custom alluded to by *Pausanias* in the description he has given of the *tumulus* raised by *Telamon* upon the shore of *Ægina*, near to the *Æacéum*. The (χῶμα) *heap* had upon the top of it (λίθος τραχὺς) "a rugged stone," once used, according to a tradition in the *second* century, by *Peleus* and *Telamon*, as a *discus*, with which

(1) Ἐπίδαυρος, ὡς Ἀρτεμίδωρός φησιν. Ἀπολλόδωρος δὲ, κ. τ. λ. *Strab. Geog.* lib. viii. pp. 584, 585. edit. *Oxon.* 1807.

Peleus slew *Phocus*, during a game of quoits[2]. It has been a common notion everywhere, that antient heroes were men of gigantic stature. The fable, therefore, as related to *Pausanias* by the *Æginetans*, is of little moment; but the fact of a stone so placed is sufficient to prove that such a substitute for the *Stélé* was found upon a *Dorian tumulus* of very remote antiquity; and the observation of the historian is in some measure confirmed by the existence of similar tombs in *Argolis* corresponding with his description of the mound in *Ægina*; the *Dorians* having possessed this island and the *Argive* territory nearly twelve centuries before the *Christian* æra: at that time the *Peloponnesus* was the principal seat of their power, and by them the city of *Megara* was then founded. Upon the *left*-hand side of the road we also observed an *Egyptian* sepulchre, having a *pyramidal* shape; and agreeing so remarkably, both as to form and situation, with a monument mentioned by *Pausanias*, that we believed ourselves to be actually viewing the identical tomb seen by him[3]. He supposes the traveller coming in a

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(2) Vid. *Pausan.* in *Corinthiac.* c. 29. pp. 179, 180. *Lips.* 1696.

(3) Ἐρχομένοις δὲ ἐξ Ἄργους ἐς τὴν Ἐπίδαυρίαν, ἔστιν οἰκοδόμημα ἐν δεξιᾷ πυραμίδι μάλιστα εἰκάσμενον, κ. τ. λ. *Paus. Corinth.* c. 25. p. 168. *Lips.* 1696.

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contrary direction from the line of our route; that is to say, from *Argos* towards *Epidauria*; and in so doing he describes a pyramidal structure as being upon the *right* of the observer. It contained, he says[1], *shields* of an *Argolic* form; for a battle had once been fought in the place, between the armies of *Prœtus* and *Acrisius*, upon which occasion shields were first used, and those who fell on either side were here buried in one common sepulchre. However, he is evidently describing a sepulchre nearer to *Argos*; for he adds, that upon quitting the spot, and turning towards the right hand, the Ruins of *Tiryns* appear[2]: therefore the pyramidal form may have been common to many antient sepulchres in ARGOLIS. *Lessa* was but a *village* in the time of *Pausanias*[3], as it now is: but it was remarkable for a *temple* and wooden image[4] of *Minerva*; and upon the mountain above the village, perhaps where the castle now stands, there were altars of *Jupiter* and *Juno*, whereon sacrifices were offered in times of drought[5].

(1) *Pausan. Corinth.* ibid.

(2) Προϊοῦσι δὲ ἐντεῦθεν καὶ ἐκτραπεῖσιν ἐς δεξιὰν, Τίρυνθός ἐστιν ἐρείπια. Ibid. c. 25. p. 169. *Lips.* 1696.

(3) Κατὰ δὲ τὴν ἐς Ἐπίδαυρον εὐθείαν, ἔστι ΚΩΜΗ Λῆσσα. Ibid. p. 169.

(4) Ναὸς καὶ ξόανον. Ibid.

(5) Ibid.

The mountain then bore the name of *Arachnæus*: its antient appellation, under *Inachus*, had been *Sapyselatón*[5]. CHAP. VII. *Arachnæus Mons.*

During this part of our journey, the more distant mountains of the *Morea* appeared extremely lofty, elevating their naked summits with uncommon sublimity. The road led through a mountain pass that had been strongly fortified. We saw everywhere proofs of the fertility of the soil; in the more open valleys, plantations of pomegranate and mulberry trees; and even amidst the most rocky situations, there sprouted myrtles, beautiful heaths, and flowering shrubs, among which sheep and goats were browsing in great number. We met several herds upon the road, each herd containing from seven to nine hundred head of cattle. As we drew near to the sea-side, we passed a very extensive plantation of olive-trees; and came to an antient paved road, leading from *Nauplia* towards *Argos* the once-renowned capital. *Sepulchres.* as old as the age of *Danaus*, appeared among the rocks before we reached the town. *Strabo* assigns to them even an earlier date; he

(6) Σαπυσιλάτων. Ibid.

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Cyclopéa.

says they were called *Cyclopéa,* as having been the work of the *Cyclops*[1]; it being usual to attribute to a race of men who, from their power, were considered by after-ages as giants, any result of extraordinary labour[2]. The beauties of the scenery, and the interesting nature of the country, had detained us so long, that we did not reach NAUPLIA until the gates were shut[3]; and there was no possibility of causing a request to be conveyed to the Governor for their being opened; neither would any attention have been paid to such our petition, if it had been made. The worst of the scrape was, that all our beds and baggage, being with the sumpter-horses and guides, had already entered the town before the gates had been closed. There seemed, therefore, to be no other alternative, but that of ending a long day of entire fasting without any hope of nourishment, and with

Nauplia.

(1) Ἐφιξῆς δὲ τῇ Ναυπλίᾳ τὰ σπήλαια, καὶ οἱ ἐν αὐτοῖς οἰκοδομητοὶ λαβύρινθοι· ΚΥΚΛΩΠΕΙΑ δ' ὀνομάζουσιν. *Strabon. Geog.* lib. viii. p. 536. ed. *Oxon.*

(2) "*Cyclopéa* autem dicta hæc videntur, ob magnitudine: '*nam,* inquit vetus Papinii interpres (ad Theb. l. i. ver. 251.) '*quicquid magnitudine suâ nobile est, Cyclopum manu dicitur fabricatum.*' " Vid. Annot. *Casaub.* in *Strabon.* Geog. lib. viii. p. 536. (4.) edit. *Oxon.* 1807.

(3) Sir *W. Gell* makes the distance from *Ligurió* to *Nauplia* five hours and forty-eight minutes; not quite equal to sixteen miles *English.* See *Itin. of Greece, p.* 101. *Lond.* 1810.

the certainty of passing the rest of the night houseless in the suburbs of *Nauplia*. After some time, the *Tchohadar* found a miserable shed, whose owner he compelled to provide a few boards for us to sit upon; but neither the offers of money, nor *Ibrahim*'s boasted resource of *flagellation*, from which we found it almost impossible to restrain him, availed any thing towards bettering either our lodging or our fare. Weary, cold, and comfortless, we remained counting the moments until the morning; without fire, without light, without rest, without food: but the consciousness of being upon *terra firma*, and that we were not exposed, as we had often been, under circumstances of equal privation, to the additional horrors of a tempestuous sea, made our situation comparatively good, and taught us to be thankful.

As soon as day-light appeared, the worthy Consul, Mr. *Victor Dalmar*, who had received our baggage, and was uneasy for the safety of his expected guests, caused the gates to be opened rather earlier than usual[4]. The

(4) "The *Turks* suspend a sabre over the gateway, as a memorial that the place was taken by assault." *Squire's MS. Correspondence.*

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Governor, to whom he had made application, sent orders to the gate, desiring to see us. We begged to decline this honour, pleading our fatigue and indisposition as an apology for not waiting upon him; but sent the *Tchohadar*, as our representative. *Ibrahim*, having put on his fur pelisse, and a fine tall *calpack* with a turban of white muslin, looked like a *Vizir*, and quite as respectable as any *Pasha* of three tails throughout the *Grand Signior*'s dominions. When we arrived at the Consul's house, we found sitting in a little hot close room smelling most unpleasantly of stale tobacco fumes, a short corpulent man about fifty years of age, who began talking to us very loud, as people often do with foreigners, believing them to be deaf: he announced himself to us as our host; and, from the appearance of everything around him, we expected indifferent accommodation.

House of the Consul.

In this, however, we were mistaken: we were shewn to some rooms lately whitewashed; the chambers of the Consul's house, as usual, surrounding a court, and communicating with each other by means of a gallery. In these rooms there was not a single article of furniture; but they were clean, and we were able to spread our matrasses upon the floor; and soon found ourselves comfortably lodged in as

hospitable a mansion as any in all *Greece;* our benevolent host contriving everything for our welcome, and endeavouring to prolong our stay as much as possible. After we had taken a little rest, we were roused by the firing of *Turkish* cannon in the *Citadel;* and *Ibrahim,* returning from his mission, brought the Governor's message to the Consul, informing him that he had just received from Stambôl (*Constantinople*) intelligence of the expulsion of the *French* from *Egypt;* and that he had orders from his Government to make it publickly known. We were shewn a copy of the *Takhrīr,* or *official note,* the only *Turkish* Gazette we had ever seen, announcing an event nearly a quarter of a year after it had happened. It was in manuscript, and Mr. *Dalmar* translated it for us. The nature of the intelligence was curious enough: it set forth, after a long pompous preamble, that "*public rejoicings were to be held throughout the Ottoman Empire, for the deliverance of (Mīsr) Egypt from the hands of cursed Infidels forsaken of God, owing to the bravery and prudence of Hussein Pasha and of the troops belonging to the Sublime Porte of solid glory, led on by their great Prophet,*" *&c. &c.* The only mention made of any obligation to *Great Britain* was tagged on in the form of a postscript, merely stating that "*English*

Turkish Gazette.

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Djowrs (Infidels) *had acted friendly upon the occasion.*" Thus the deliverance of *Egypt*, purchased at the price of *British* blood, and for which *Abercrombie* died, throughout the immense empire of *Turkey* was ascribed to a dastardly banditti, who were idle spectators of the contest, encumbering rather than aiding the operations of our armies.

Public Rejoicings.

The rejoicings at *Nauplia* began immediately: they consisted of an irregular discharge of small artillery most wretchedly managed, and the exhibition of athletic sports before the Governor's windows; followed afterwards by a few bad fireworks, displayed without any effect, by day-light. The *Athletæ* were principally wrestlers. We saw two of them advance into the arena where the combat was to take place: they came hand in hand, capering and laughing as if highly gratified by the opportunity of shewing their skill: presently they put themselves in various attitudes, and began to make faces at each other. These men afforded a perfect representation of the antient Παλὴ, the oldest of all the exercises[1]. They wore tight leather

Athletæ.

(1) Even the origin of its name, Παλὴ, is uncertain. *Virgil* derives the exercise from the *Trojans*, *Æn. lib.* iii. 280.

"Actiaque Iliacis celebramus littora ludis."

breeches, well soaked in oil; in other respects their bodies were stark-naked, except being anointed with oil[2], and rubbed over with dust[3]. To gain the victory, it was necessary not only that one of the combatants should throw the other, but that, having thrown him, he should be able to keep his adversary lying upon his back until he, the conqueror, regained his feet; for in the struggle they always fell together[4]. We had also the satisfaction of seeing that most antient military dance the *Pyrrhica*, as it had perhaps existed in *Greece* from the time of its introduction by the *Son of Achilles*, or by the *Corybantes*. In fact, it was a *Spartan* dance, and therefore peculiarly appropriate at a neighbouring *Nauplian* festival. It consisted of men armed with sabres and shields, who came forward in a kind of broad-sword exercise, exhibiting a variety of martial

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Pyrrhica.

(2) "Exercent patrias oleo labente palæstras
Nudati socii."——— Ibid. 281.

(3) *Vid. Ovid. Met.* ix. 35. *Stat. Theb.* vi. 846. *Lucian. de Gymn. p.* 270. Among the Antients, the *dust* for the wrestlers was kept in a particular place. *Plutarch. Symp.* II. *Prob.* 4. *p.* 638. *C. Vitruv.* V. 11. *Leisner's* Notes to *Bos.*

(4) The same rule, according to Mr. *Thornton*, is observed in other parts of *Turkey*. (*See Thornton's Turkey, vol.* II. *p.* 207. *Lond.* 1809.) In antient wrestling, the prize was obtained by throwing an adversary three times.

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evolutions, to the sound of *Turkish* flutes. Such amusements and customs are never likely to be discontinued in any country, so long as any portion of the original inhabitants remains: indeed, they often continue to exist when a new race has succeeded to the old inhabitants; being adopted by their successors[1].

Population.

The population of *Nauplia* consisted of two thousand persons, at the time of our arrival. The plague had raged during three successive years, and had carried off six thousand of its inhabitants. When free from this scourge, it is a very unhealthy place, the people being

Bad Air.

attacked annually with a *malaria* fever. The few merchants who reside here have generally country-houses, and leave the town in the summer months. The night we had passed in the suburb exposed us to an attack of this kind; the author having caught the fever, and all our party being in a certain degree affected by the unwholesome air. The only remedy is the red *Peruvian bark;* but it must be administered in

(1) All the invasions and conquests to which our island has been liable, during nineteen centuries, have not abolished the rites of the *Mistletoe;* and some of the games of the earliest inhabitants of *Great Britain* are still practised in the country.

very powerful doses. A traveller in *Greece* should consider this medicine as absolutely necessary to his existence, and never journey unprovided[2]. The commerce of *Nauplia* has been for some time upon the decline. The exports are, *oil*, *spunges*, and *wine*. Formerly, the produce of the *Morea* for exportation, in the first of these articles alone, (and almost all of it went from *Nauplia*,) amounted, in a good year, to one million of *Turkish quilots:* even now, if the crops have not been deficient, the produce of *Corinth*, *Misitra*, *Nauplia*, *Argos*, &c. is sufficient for the freightage of twenty-five vessels. A barrel of fine *oil* sells here for twenty-six or twenty-eight *piastres;* each barrel containing forty-eight *okes*. The other exports of the *Morea*, from this port, are *Velani* acorns, *vermilion*, and *wine*, of which a great quantity is made, the soil of the *Peninsula* being particularly favourable to vineyards. The people of *Nauplia* were early renowned for the cultivation of the vine: they formerly worshipped, as an idol, *an ass's head;* because that animal, by browsing the

Commerce.

(2) Perhaps the *arsenic* solution, called "*tasteless ague drops*," might prove even a more potent remedy; and it would be more portable, owing to the small quantity of *arsenic* necessary in its preparation.

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vines, taught them the art of pruning[1]. Very excellent *oil* is made at *Mitylene*, whence a considerable quantity comes to *Nauplia* to be exported. They receive also from *Misitra* forty or fifty thousand *okes* of silk; and this is of three sorts or qualities: the finest is called (ὀψέ) *Opsé*; the second sort, *Karatch kemi litchi*; and the third, *Kassagico*[2]. There is, perhaps, no place in *Greece* where the *antient medals* of the country may be purchased in greater number, or found in a higher state of perfection, than at *Nauplia*. We obtained here the oldest silver medals of *Corinth*, of *Argos*, of *Dorium*, in *Messenia*, and of *Ægina*. Old *Roman* copper coins might be had, literally, by the handful. Silver medals of the *Achaian League*, with the *head of Jupiter, laurelled*, in front, and the monogram  on the obverse side, were very common. Upon the oldest *Corinthian* silver, the *head of Pallas* was represented, within an indented square; or the

(1) Vid. *Pausan.* in *Corinthiac.* c. 38. p. 201. *Lips.* 1696.

(2) We cannot pretend to accuracy in writing these words; they are merely an adaptation of the letters of our alphabet to sounds, as they seemed to be uttered. The *Karatch* is a capitation-tax, levied upon *Greeks* and *Jews;* and possibly the second sort of *silk* may be the result of such a tax, taken in kind.

figure of a *flying Pegasus* with the wings curved towards the head, and beneath the animal the *Phœnician* letter ϙ *Koph*. Some, upon their obverse sides, exhibited only the indented square, divided into four parts, with a *grain* in each. CHAP. VII.

We had not seen any *Gipsies* since we left *Russia;* but we found this people in *Nauplia*, under the name they bear in *Moldavia*, of *Tchinganehs*. How they came hither, no one knew; but the march of their ancestors from the north of *India* to *Europe*, so lately as the beginning of the *fifteenth* century, will account for their not being found farther towards the *south;* and this is now so well ascertained, that no one would expect to meet a *Gipsy* upon any of the *southern* shores of the *Mediterranean*. To have found them in the *Peloponnesus* is rather remarkable, considering that their whole tribe, at the first, did not exceed half a million; and this number has subsequently much diminished. Their progress towards this peninsula may have been through *Bulgaria*, *Thrace*, and the other northern parts of *Greece*, from *Moldavia*, *Transylvania*, and *Wallachia*, where they are numerous, and find employment in collecting gold from the alluvial deposit of the rivers. Through the same countries they may have reached *Asia Minor;* Gipsies.

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but we believe the *Morea* to be the utmost extent of their journey towards the *south*, since the period of their first migration[1].

The streets of *Nauplia* are as they probably existed in the time of *Pausanias;* narrow, dark, and dirty. It is mentioned both by *Xenophon*[2] and by *Euripides*[3]; but its antient name of *Nauplia* is now corrupted by the *Italians* into *Napoli di Romania.* The high and abrupt mountain upon which the *Acropolis* is situate, still retains the name of the hero *Palamedes,* son of *Nauplius,* in the appellation *Palamedi.* There is nothing remarkable in the town itself, excepting its situation; and this, like the site of many other *Grecian* cities, borrows from Nature some of her grandest features, each disposition of them being at the same time distinguished by something peculiar to itself. *Athens, Argos,*

(1) *Beaujour* mentions them as forming part of the population of *Salonica,* under the name of TCHINGHÉNAIS. *Tableau de la Comm. de la Grèce, tom.* I. *p.* 53. *Paris,* 1800. It is said they are also seen in *Spain.*

(2) *Xenophont. Hellenic.* lib. iv. Annot. *Forst.* in *Strabon.* lib. ix. p. 535. ed. *Oxon.*

(3) *Euripides* in *Oreste,* ver. 63. Ibid.

Ἥκει γὰρ εἰς γῆν Μενέλεως Τροίας ἄπο,
Λιμένα δὲ Ναυπλίειον ἐκπλεῖ πλάτῃ,
Ἀκταῖσιν ὁρμῶ.———

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Characteristic Features of *Grecian* Cities.

Nauplia, Corinth, and many more, had each their lofty *citadel,* with its dependent *burgh,* and fertile *plain:* in this they resembled each other; but in certain characteristics they all differ. ATHENS appears as a forsaken habitation of *holiness:* for a moment, unmindful of the degrading character of its Divinities, the spectator views with a degree of awe its elevated shrines, surrounded on every side by a mountain barrier, inclosing the whole district as within one consecrated *Peribolus.* ARGOS, with less of a *priestly* character, but equal in dignity, sits enthroned as the mistress of the seas: facing the sun's most powerful beams, she spreads her flowery terraces, on either side, before the lucid bosom of the waters in *regal* majesty. NAUPLIA, stretching out upon a narrow tongue of land, and commanded by impregnable heights, rich in the possession of her port, "the most secure and best defended in the *Morea*[4]," but depending always upon *Argos* for supplies, was fitted, by every circumstance of natural form, to become a *mercantile* city, and the mart of *Grecian* commerce. CORINTH, the *Gibraltar* of the *Peloponnesus,* by its very nature a *fortress,* is marked by every facility that may conduce to *military*

(4) *Chandler*'s Travels in *Greece,* p. 227. *Oxf.* 1776.

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operations, or render it conspicuous for its *warlike aspect*. In every part of *Greece* there is something naturally appropriate to the genius and the history of the place; as in the bubbling fountains and groves of EPIDAURIA, sacred to *Æsculapius;* the pastoral scenes of ARCADIA, dedicated to the *Muses* and to *Pan;* the hollow rocks of PHOCIS, echoing to *Pythian oracles;* and perhaps the custom of making offerings to *all the Gods*, upon the summits of OLYMPUS and PARNASSUS, did not so much originate in any *Eastern* practice, as in the peculiar facility wherewith the eye commanded from those eminences almost every seat of sanctity in *Greece*[1].

(1) The old *Grecian* custom of uttering the Κύριε ἐλέησον (*"Lord have mercy upon us!"*) and making sign of reverence upon coming in sight of any place of worship, is still retained among *Greek Christians*, but particularly in *Russia:* the *Russians* use the same expression literally translated, *"Ghospodi Pomilui!"* As the practice enjoined reverence to every *particular* shrine, it must necessarily become a *general* homage to all the *Divinities*, when *temples* belonging to all the *Gods* were rendered visible at the same time, in the same manner as our Churches become conspicuous to the common people, who, in every *Christian* country, frequently employ themselves in counting them from the tops of their hills. Perhaps this may explain the beginning of those *offerings to all the Gods* which were made by the Antient *Greeks* upon the summits of their mountains; rather than the ridiculous notion of being nearer to their Divinities. The first *temples* were *tombs;* and these were not upon the tops of mountains, but in the plains

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On *Wednesday, November* the *ninth,* we left *Nauplia,* accompanied by the two sons of Mr. *Dalmar,* to visit the remains of TIRYNS[2], and thence proceed to *Argos, Mycenæ,* and *Neméa,* in our way to *Sicyon* and *Corinth.* The lofty *Citadel* of *Palamedi* towered above us, on our right hand. We passed several gardens, and some pleasing *kiosks,* or summer-houses, situate near the town. The walls of *Tiryns* are not more than an *English* mile and a half distant from *Nauplia;* or half, an hour, according to the *Turkish* mode of reckoning[3]. The sight of them, in a moment, carried our reflections back to the

Tiryns.

plains below, near to the cities and public roads: therefore, by going to the summits of mountains, they, in fact, went *farther* from their Gods. This suggestion is, however, only made with reference to *Polytheism,* and to the nature of the offering: the worshippers of *one God,* as we learn from *Herodotus,* with regard to the *Persians,* who built no temples, chose the tops of the highest hills and mountains for their places of worship. (*Herodot. Hist. lib.* i.) *Strabo* also observes of them, that they had neither images nor altars, but paid their adoration upon some high place. (*Strabon. Geog. lib.* xv.) *Cyrus* having had a dream, forewarning him of his approaching death, sacrificed upon the summit of a mountain. (*Vid. Xenophon. lib.* viii.) The inhabitants of *Pontus* and *Cappadocia* practised the same kind of worship. (*Appian. lib. de Bello Mithrid. p.* 366.)

(2) Μετὰ δὲ Λακεδαίμονα πόλις ἐστὶν ΑΡΓΟΣ, καὶ ἐν αὐτῇ ΝΑΥΠΛΙΑ πόλις, καὶ λιμήν. Ἐν μεσογείᾳ δὲ ΚΛΕΩΝΑΙ, καὶ ΜΥΚΗΝΑΙ, καὶ ΤΙΡΥΝΘΑ. *Scylacis Caryandensis Periplus, p.* 43. *L. Bat.* 1697.

(3) See *Gell*'s Itinerary of *Greece. Lond.* 1810.

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most distant ages of history[1]: we seemed, in fact, to be once more among the Ruins of *Memphis*. The coming of an *Egyptian* colony to this part of *Peloponnesus*, about fifteen centuries before our æra, is a fact attested by the highest authority of written testimony[2]; but there is something in the style of the architecture here, which, when compared with other remains of a similar nature, and added to a few historical facts, seems rather to prove it of *Celtic*, than of *Egyptian* origin. We purposely avoid entering into any detailed description of the dimensions of this gigantic building, because a most faithful delineator has already anticipated whatever we might have said upon the subject. To his work we must therefore refer the Reader[3]; merely

Celtic and *Phœnician* Architecture.

(1) It is said, by *Strabo*, *Pausanias*, and other historians, that the walls of *Tiryns* were built by the *Cyclops*, the same persons to whom *Strabo* ascribes the origin of the *Nauplian Caves*. Of the *Cyclops* nothing certain is known. They were supposed to be the sons of *Cœlus* and *Terra*; and this notion is enough to prove that all concerning their history is involved in fable. There were no less than three distinct races of men who bore this appellation. (*Vid. Casaubon. Annot. in Strabon. lib.* viii.) Some allusion to the builders of *Tiryns* will be again introduced, in the next Chapter.

(2) ΑΦ ΟΥ ΝΑΥΣ ΠΕΝΤΗΚΟΝΤΑ ΚΩΠΩΝ ΕΞ ΑΙΓΥΠΤΟΥ ΕΙΣ ΤΗΝ ΕΛΛΑΔΑ ΕΠΛΕΥΣΕ, κ.τ.λ.

Vid. Chronicon ex Marmor. Arundel. Epoch. ix.

(3) See *Gell*'s Itinerary of *Greece*, pp. 54, 55, 56, 57, 58. Plates xv. xvi. xvii. *Lond.* 1810.

stating of the walls of TIRYNS, that, with the exception of the interior structure of the *Pyramids* of *Egypt*, a more marvellous result of human labour has not been found upon earth. The *Celts* have left in *Great Britain* a surprising specimen of the *Cyclopéan* style in architecture: and it may be said of their temple at *Stonehenge*, that it has all the marks of a *Phœnician* building[4]: hence a conclusion might be deduced, that the *Celts* were originally *Phœnicians*, or that they have left in *Phœnice* monuments of their former residence in that country. If it be asked, in what region of the

Origin of the *Cyclopéan* style.

(4) *Stonehenge* might be considered as a *Phœnician* building, from its resemblance to the style of the architecture observed upon the *eastern* shores of the *Mediterranean*, added to the knowledge we have of *Phœnician* settlements upon our *south-western* coasts: but the same kind of building exists in the *northern* parts of our island, and in *Ireland*, and may be noticed over all the territories of the *Belgæ* and *Cimbri*. Having accidentally alluded to this remarkable structure, it would be worse than mere omission to avoid noticing an observation concerning it by that learned antiquary *R. P. Knight*, Esq. as founded upon a fragment of the writings of HECATÆUS. "From a passage of *Hecatæus*, preserved by *Diodorus Siculus*, I think it is evident that *Stonehenge*, and all the other monuments of the same kind found in the North, belonged to the same religion which appears, at some remote period, to have prevailed over the whole Northern hemisphere. According to the same historian, *the Hyperboreans inhabited an island beyond Gaul, as large as Sicily, in which Apollo was worshipped in a circular temple considerable for its size and riches.*"

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globe a taste originated for the kind of architecture termed, by the *Greeks*, *Cyclopéan*[1], perhaps the answer may be, that it was cradled in the caves of *India;* for many of these, either partly natural, or wholly artificial, whether originally sepulchres, temples, or habitations, it matters not, are actually existing archetypes of a style of building yet recognised over all the *western* world, even to the borders of the *Atlantic* ocean: and the traveller who is accustomed to view these *Cyclopéan* labours, however differing in their ages, beholds in them, as it were, a series of family resemblances, equally conspicuous in the caverns of *Elephanta*, the ruins of *Persepolis*, the sepulchres of *Syria* and of *Asia Minor*, the remains of the most antient cities in *Greece* and *Italy*, such as *Tiryns* and *Crotona*, and the more *northern* monuments of the *Celts*, as in the temples called *Druidical;* especially that of *Stonehenge*, in the south of *England*. The destruction of *Tiryns* is of such remote antiquity, that its *walls* existed, nearly as they do at present, in the earliest periods of *Grecian* history. *Ælian* says its inhabitants fed

History of *Tiryns*.

(1) See a former Note, upon the application of this term among the *Greek* writers.

upon *wild figs*[2], and the *Arcadians* upon acorns[3]. The *Argives* laid waste the city, and removed its inhabitants to their own capital. *Pausanias*, by whom this is mentioned[4], makes frequent allusion to its marvellous *walls*[5], considered by him not less entitled than the *Pyramids of Egypt* to rank among the wonders of the antient world[6] The prodigious masses of which they consist were put together without cement; and they are likely to brave the attacks of time through ages even more numerous than those which have already elapsed since they were built. Owing to its *walls*, the city is celebrated in the poems of *Homer*[7]; and the satisfaction of seeing an example of the military architecture of the

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(2) This is rather an argument for their *Ægyptian* origin; for by the *wild fig* is probably intended the *Ficus Sycomorus*, the fruit of which is still eaten in *Egypt*. We did not, however, notice this tree in *Greece*.

(3) *Ælian.* Hist. Var. lib. iii. c. 39.

(4) Ἀνέστησαν δὲ καὶ Τιρυνθίους Ἀργεῖοι, συνοίκους προσλαβεῖν, καὶ τὸ Ἄργος ἐπαυξῆσαι θελήσαντες. *Pausan. Corinth.* c. 26. p. 169. *Lips.* 1696.

(5) Vid. *Pausan.* in *Achaic.* c. 25. p. 589. in *Bœotic.* c. 36. p. 783, &c. *Lips.* 1696.

(6) Τὰ τείχη τὰ ἐν Τίρυνθι οὐδὲ ἐπὶ βραχὺ ἤγαγον μνήμης, οὐδὲ ὄντα ἐλάττονος θαύματος. Ibid. p. 783. *Bœotic.* c. 36. *Lips.* 1696.

(7) Οἵ θ' Ἄργος τ' εἶχον, Τίρυνθά τε τειχιόεσσαν.
Iliad. β. ver. 559.

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heroic ages, as it was beheld by him, is perhaps only granted to the moderns in this single instance. They have remained nearly in their present state above three thousand years. It is believed that they were erected long before the *Trojan* war: as to the precise period, chronologists are so little agreed with regard even to the arrival of the *Phœnician* and *Egyptian* colonies under *Cadmus* and *Danaus*, that a difference of at least a century may be observed in their calculations[1]. The celebrity of their *Citadel* is almost all that is now known of the *Tirynthians*, excepting their natural tendency to mirth and frivolity. If we may rely upon an anecdote cited by the *Abbé Barthelemy*[2] from *Athenæus*[3], in their characteristic disposition they were nearly allied to the *Parisians* of the present day; and, for want of a better argu-

Character of the *Tirynthians*.

(1) The Editor of the Chronicle improperly called *Parian* (which we stated to have been found in *Ceos*) dates the coming of *Cadmus* to *Thebes* 1519 years before *Christ*: but he adds, in a Note, "*Diodorus* and *Eusebius* make *Danaus* go into *Greece*, before *Cadmus* went in search of *Europa*. *Diod. Sic.* lib. v. p. 329. Our chronologer places *Cadmus* eight years before *Danaus*." (*See p.* 25. *Lond.* 1788.) Others date the arrival of *Cadmus* 1493 before *Christ*.

(2) Voyage du *Jeune Anacharsis*, tom. iv. p. 349. *à Paris*, 1790.

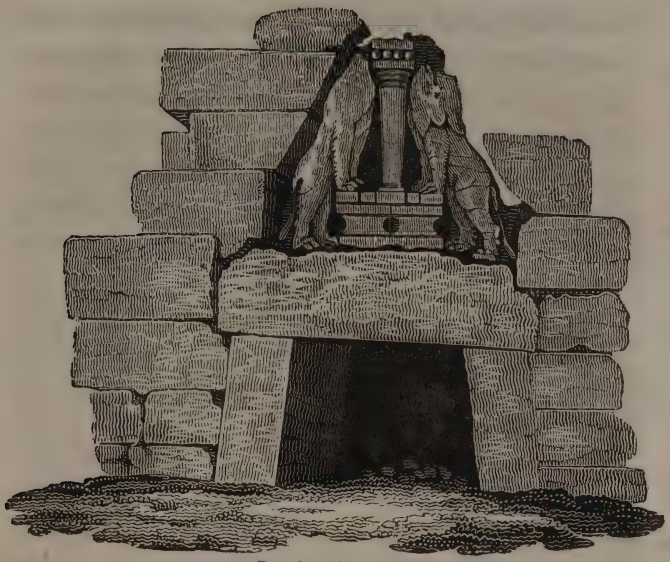
(3) *Theophrastus* ap. *Athen.* lib. vi. c. 17. p. 261. *Lugd.* 1657. *Eustath.* in *Odyss.* lib. xviii. p. 1839. lin. 47.

ment, the Members of the *French* Academy may recur to the story, in support of a very probable truth; namely, that the *Tirynthians* and the *Gauls* were only *earlier* and *later* scions of the same *Indio-Europæan* stock. Such was their remarkable levity, that the most serious and important concerns served among them merely to give a turn to a *bon-mot*. At last, even *fun* became a *bore;* and they applied to the *Oracle* of *Delphi*, to be delivered from the *ennui* of its perpetual recurrence. The answer of the *Oracle* put them to a trial, which only served to render their natural character the more conspicuous: it promised relief, upon condition, that, after having *gravely* sacrificed a bull to *Neptune*, they should *as gravely* cast it into the sea. For this purpose the *Tirynthians* assembled upon the shore; taking especial care to prevent the juvenile members of their society from being present at the solemnity. A young pickle, however, made his way into the crowd; and finding they were eager to drive him from the ceremony, exclaimed, "*Are ye then afraid lest I should swallow your bull?*"[4] The

(4) Thus rendered by *Barthelemy*. The words in the original, however, are, Τί δῆτ', ἔφη, διδοίκατε μὴ τὸν σφάγιον ὑμῶν ἀναφρέψω. *Athenæi Deipnosoph.* lib. vi. c. 17. p. 261. *Lugd.* 1657.

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words were no sooner uttered, than a general roar of laughter burst from the whole assembly; and being thus persuaded of their incurable disposition, they submitted to their destiny.



Propylæa of Mycenæ.

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PELOPONNESUS.

Further inquiry into the Origin of Tiryns—*Road to Argos*—*River* Inachus—*Plants and Minerals*—Argos—*Terra-cotta Vases—Ignorance of their sepulchral use*—Hecate's *Supper*—Lectisternium—*Probable cause of depositing Earthen Vessels in Sepulchres—Origin of the custom—Population of* Argos—*Antiquities—Theatre*—Hieron *of* Venus—Diras—Cyclopéa—Alcyonian Lake—*Oracular Shrine*—*Other remains of the city—Character of the antient* Argives—*View of the* Argive Plain—*Fabulous Contest between*

between Neptune *and* Juno—Hieron *of* Ceres Mysias—*Antiquity of fictile materials in building*—Mycenæ—*State of the Ruins—Extraordinary Sepulchre—not the Treasury of* Atreus—Heroum *of* Perseus—Sophocles—*internal evidence of his having visited the spot—of the* Δῶμα *and* Προπυλαία—*Tomb of* Agamemnon—*Interior of the* Tumulus—*Enormous lintel—Use of the* triangular cavity *above the entrance—Inner chamber*—Leonine *Gate—Dimensions and description of the* Propylæa—*Mythological Symbols—Consecrated Gates—Of the* Pylagoræ—Ægyptian *characteristics—Worship of the Sun—Walls of* Mycenæ.

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Further Inquiry into the Origin of *Tiryns*.

THE advocates for the early origin of "the pointed style" in *Gothic* architecture will have cause enough for triumph in the *Cyclopéan Gallery* at TIRYNS; exhibiting "lancet arches" almost as antient as the time of *Abraham*[1]: and if the learned *Pezron* have not erred in his history of the *Gauls*, the *Citadel* itself may be considered as a *Celtic* structure[2]. Be this as it may, the subject is certainly curious; and if it

(1) The author would have accompanied this by an engraving, but it has been superseded by Sir *W. Gell*'s most accurate representation of the *Gallery* at *Tiryns*, as published in his Work, to which the Reader is particularly referred. (*See Gell's Itinerary of Greece, Plate* xvi. *p.* 56. *Lond.* 1810.

(2) See a most ingenious Dissertation on the "*Antiquities of Nations*," by *Paul Pezron*. *Lond.* 1809.

serve only as an amusing topic of research, will perhaps be gratifying to the studious Reader. In tracing the march of the *Celtæ* out of the regions of *Upper Asia*, he brings a colony, under the name of *Titans*, from *Phrygia* into *Peloponnesus*, some years before the death of the patriarch *Abraham*[3]. These men, owing to their astonishing power and prowess, and the mighty works whereby they became signalized, he believes to have been the *Giants* and *Titans* of the *Septuagint* version of *Isaiah*[4] and of *Judith*[5]; *men* who became afterwards the omnipotent and sovereign *gods* of *Greece* and *Rome*; owing to a common practice among the Antients, of *deifying* their deceased monarchs. He finds, moreover, the names of all their Princes in the *Celtic* language[6]. In a work of this kind, we must leave such profound researches to the investigation of antiquaries and philologists. Let us only see, with reference

(3) "I have shewn, in treating of those princes who ruled over the *Titans*, that they were the contemporaries of *Abraham*, and even of his father *Terah*." *Pezron's Antiq. of Nations*, *p.* 185. *Lond.* 1809. *See also p.* 83.

(4) Γίγαντες οἱ ἄρξαντες τῆς γῆς. *Isaiah*, xiv. 9.

(5) *Judith*, lib. vi. ver. 6, and 7. υἱοὶ Τιτάνων.

(6) *Pezron*'s Antiq. of Nations. Pref. p. xviii. Also B. I. c. 14. p. 111. B. II. c. 1. p. 185, &c. *Lond.* 1809.

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to *Tiryns* (concerning whose origin any sound information is as light shining in darkness), whether there be any thing connected with its history likely to corroborate *Pezron*'s opinion. All the writers by whom its builders are mentioned, attribute its architecture to the identical race he has mentioned; that is to say, to the *Giants*, under a different appellation of *Cyclops:* and this name was bestowed upon them in consequence of a custom which any *Celtic* helmet would illustrate, namely, that of having only one aperture for sight, in the middle of the visor. They came also from the country whence *Pezron* deduces his *Titan* colony; from the *southern* provinces of PHRYGIA MAGNA, *Caria*, and *Lycia*[1]. In the next place occurs a circumstance of a more decisive nature, calculated to confirm the observations of that author in a very striking manner; although by him unnoticed. It is found in an antient name of the *Inachus*, flowing between *Tiryns* and *Argos*.

(1) "Casaubonus, ex Apollodoro, *Cyclopas* in Lyciâ invenit, et eos in Græciâ regnante Jobates habitâsse ait. Jobates Bellerophonti fuit coævus, qui tertiâ ætate ante bellum Trojanum extitit. Quo tempore *Tiryns* forsan fuit condita. Strabo Κάρας quosdam ad Epidaurum ducit. Caria Lyciæ proxima est, ergo *Cyclopes* Lycii cum coloniâ Carum forsan *Tirynthem* advenerunt." *Vid. Annot.* in *Strabon. Geog. lib.* viii. *p.* 540. *ed. Oxon.* 1807.

This river was called HALIACMON, from a person who is mentioned by *Plutarch*[2] as of *Tirynthian* race, but bearing, in fact, the same name as the father of *Uranus*, by whom the *Titan-Celts* were conducted into *Peloponnesus*[3]. His name was ACMON; but *Sanchoniathon*, who wrote, as it is believed, his history of *Phœnice* before the *Trojan* war, plainly intimates that this prince was styled, in the language of that country, ELION (*Most high*), answering to the *Greek* title ΥΨΙΣΤΟΣ, *altissimus*[4]. In *Phrygia* there was a town called *Acmonia*[5]; and one of the *Cyclops* had the name of *Acmonides*[6]. Hence it should seem evident that the *Titan-Celtæ* were of the same race as the *Cyclops*, who constructed the *Tirynthian* Citadel; and, consequently, that the walls of *Tiryns* are of *Celtic* original.

(2) Ἴναχος πόταμός ἐστι τῆς Ἀργείας χώρας. ἐκαλεῖτο δὲ τὸ πρότερον Καρμάνωρ. Ἁλιάκμων δὲ τῷ γένει Τιρύνθιος, ἐν τῷ Κοκκυγίῳ ποιμαίνων ὄρει, καὶ κατ' ἄγνοιαν τῇ Ῥέᾳ συγγινόμενον τῆς Δίᾳ θυσάμενος, ἐμμανὴς ἐγένετο, καὶ μεθ' ὁρμῆς ἐνεχθεὶς, ἔβαλεν ἑαυτὸν εἰς ποταμὸν Καρμάνορα, ὃς ἀπ' αὐτοῦ ΑΛΙΑΚΜΩΝ μετωνομάσθη. *Plutarch.* de Fluviis, pp. 58, 59. *Tolosæ*, 1615.

(3) See *Pezron's* "Antiquities of Nations," B. I. c. 9. p. 61. *Lond.* 1809.

(4) *Sanchon.* apud *Euseb.* Præp. Evangel. lib. i. c. 10.

(5) *Step. Byzantin.* ACMONIA.

(6) *Ovid.* Fast. IV. v. 288.

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Road to *Argos.*

We crossed the INACHUS at its junction with the *Charadrus,* in our road from *Tiryns* to ARGOS. The distance is about six *English* miles. Nothing can exceed the magnificence of the scenery all around the Gulph; and it cannot be necessary to enumerate the interesting recollections that serve to render it still more impressive. In this ride from *Tiryns* to *Argos,* the prospect is particularly striking: the antient *Capital,* even in its state of wretchedness, with scarcely a wreck remaining, has still an appearance which is, in every sense of the term, *imposing.* It leads the traveller to believe that he shall find, upon his arrival, the most ample traces of its pristine greatness. This is principally owing to a cause already assigned; to the prodigious contribution made by the *geological* features of the country, in the plans of *Grecian* cities; where Nature has herself supplied, upon a most stupendous scale, what Art would otherwise more humbly have contrived. In various parts of *Greece,* where the labours of man have been swept away,— where time, barbarians, nay, even earthquakes, and every other moral and physical revolution, have done their work, an eternal city seems still to survive; because the *Acropolis,* the *Stadium,* the *Theatre,* the *Sepul-*

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chres, the *Shrines*, and the *votive receptacles*, are so many "sure and firm-set" rocks; slightly modified, indeed, by the hand of man, but upon which the blast of desolation passes like the breath of a zephyr. *Argos* is conspicuous in this class of cities: and if, in the approach to it from *Tiryns*, where Art seems to have rivalled Nature in the eternity of her existence, the view be directed towards the sea, a similar and not less striking object is presented, in the everlasting Citadel of *Nauplia*. The INACHUS, separating the two capitals of *Acrisius* and *Prœtus*, is now, as it was formerly, a wide, but shallow water-course, sometimes entirely dry. It was dry when we passed. *Callimachus* mentions its beautiful waters[1]. On account of its periodical exsiccation, it has been considered by travellers as having been the subject of a greater alteration than it has really sustained. Antient stories, it is true[2], pretended that it was once remarkable for suicides, committed by persons who had precipitated themselves into its *flood*[3]: but these events might happen in an occasional torrent, as well as in a perennial river[3].

The River *Inachus*.

(1) See the Hymn of *Callimachus* upon the Baths of *Pallas*.

(2) Vid. *Plutarch*. de Fluviis, pp. 58, 59. *Tolosa*, 1615.

(3) "Most of the *Grecian* streams are winter torrents, and dry in the summer." *Squire's MS. Correspondence.*

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A circumstance related by *Agathocles* the *Milesian*, and cited from his writings by *Plutarch*[1], in his description of the *Inachus*, may prove that the state of the river now does not differ from its antient condition. *Agathocles* maintained, that, being thunderstruck by *Jupiter*, it became dry in consequence of the heat[2]. *Strabo*'s description of it is applicable to a water-course, rather than to a flowing river[3]. *Plutarch* has stated a few observations connected with its natural history, which our time did not enable us to verify. Speaking of its *plants* and *minerals*, he says, that the herb CYURA grew in the bed of the river, celebrated for its properties in assisting parturition: it resembled *Peganum*[4]; and this word the *Latin* translator of *Plutarch* has rendered by *Ruta*; perhaps from the extraordinary virtues ascribed universally to *Rue*, which caused it to receive, at an early period in our country, the name of "*Herb of grace*[5]." *Rue* has been celebrated as an antidote against

Plants and Minerals.

(1) *Plutarch.* de Fluv. ut suprà, p. 60.

(2) Διὰ πανουργίαν ὑπὸ τοῦ Διὸς κεραυνωθέντα, ξηρὸν γενέσθαι. Ibid.

(3) Χαραδρώδης ποταμός. *Strabon.* Geog. lib. viii. p. 537. Ed. *Oxon.*

(4) Πηγάνῳ προσόμοιος. Ibid.

(5) ——"there's RUE for *you*;—here's some for *me*;—we may call it *Herb of grace* o'Sundays." *Shakspeare's Hamlet.*

poison, pestilence, and the devil; being used in *exorcisms*, and extolled and recommended by almost all medical writers, from *Hippocrates* to *Boerhaave*. But the herb called PEGANUM by *Theophrastus* and *Dioscorides* differs from *Ruta*[6]. The plant mentioned by *Plutarch* remains therefore to be ascertained; because, as Πυτὴ was the more antient name, particularly in *Peloponnesus*[7], and Πήγανον the more modern, it may be supposed that *Plutarch* would have bestowed the former appellation upon it, if it had been applicable. The same author mentions also the herb SELENE, producing a species of *foam* (ἀφρὸς), which the peasants collected in the beginning of summer, and applied to their feet, as an antidote against the venom of reptiles[8]. Its minerals were, the BERYLL[9], and a stone called CORYBAS[10], of a raven colour, used as a charm against fearful dreams. The latter was probably nothing more than the dark fetid limestone, to which imaginary virtues are still

(6) "As CELASTRUS from EUONYMUS." *See Martyn's Edit. of Miller, vol.* II. *Part* 1. *Lond.* 1807.

(7) Ibid. Vol. II. Part 2.

(8) *Plutarch.* de Fluv. p. 62. *Tolos.* 1615.

(9) Ibid. p. 60.

(10) Ibid. p. 64.

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ascribed in the *East:* we found it among the most antient amulets in the catacombs of *Saccára* in *Egypt*. With regard to the former, it is exceedingly difficult at this time to determine the particular stone called *Beryll* by the Antients. We learn from *Epiphanius*, that it was of a *yellow* colour[1], and found near Mount *Taurus*. But there were other varieties of *Beryll;* one resembling the pupil of a serpent's eye[2]; another like *wax*, found near the mouth of the *Euphrates*[3]. Hence it is evident that different minerals bore this name among the Antients: the first variety may have been our *Topaz;* the second and third were, in all probability, different appearances of *Chalcedony*. THEOPHRASTUS does not mention the *Beryll;* and in *Pliny*'s account of the stone, fifty different minerals may be included. He begins by placing it among *Emeralds*[4]; and the account he gives of the *hexangular* shape preserved by the lapidaries in polishing, seems to prove that it had the natural form of our *Emerald*, care being

(1) Λίθος ΒΗΡΤΑΛΙΟΝ, γλαυκίζων μέν ἐστι, κ. τ. λ. *Epiphanius* de XII Gemmis, quæ erant in Veste *Aaronis*, p. 10. *Tigur.* 1565.

(2) Ταῖς κόραις τῶν ὀφθαλμῶν τοῦ δράκοντός ἐστι παραπλησία. Ibid.

(3) Ἔστι δὲ καὶ ἄλλη πάλιν ὁμοία κηρῷ. Ibid.

(4) Vid. *Plin.* Hist. Nat. lib. xxxvii. c. 6. p. 535. tom. III. *L. But.* 1635.

taken to polish it upon its lateral planes: but his subsequent remarks, added to his concluding observation that all *Berylls* are liable to *capillary* blemishes, and to be vitiated by extraneous substances, brings his *Beryll* at once to our *Quartz*: and this also crystallizes in the *hexagonal* form.

ARGOS.

We arrived at ARGOS, and were most hospitably received by the *English Baratary*[5], Mr. *Blasopúlo*, pronounced *Vlas-pŭlo*. He presented us, upon our arrival, a silver medal of *Ptolemy*, and some beautiful *terra-cotta* vases found in *sepulchres* at a village called *Pesopodæ*, near the *Inachus*, situate to the north of *Argos*. The *Albanian* peasants by whom they were discovered had broken many more; not choosing to use vessels that had been taken from *graves*, and conceiving them to be of no value. They were all evidently *Grecian*, and made in an age when the Arts were much advanced, if not in their most splendid æra[6]. A *patera* with two

Terra cotta Vases.

(5) A *Baratary* is a person who enjoys the protection of some nation in alliance with the *Porte*. Mr *Blasopúlo* was protected by the *British* nation.

(6) The annexed Plate exhibits *thirteen* of the most remarkable of the *terra cottas* found here or at *Sicyon*, or in other parts of the *Peloponnesus*.

Fig. 1. is evidently a PATERA; but for what particular use this vessel was

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handles, of the most perfect form and exquisite workmanship, was almost covered with a white

was designed by the *Greeks*, is not so conspicuous. Such *pateras* are sometimes represented in the hands of female Bacchanals; possibly, therefore, it was used for drinking wine: the *Turks* drink *sorbet* out of vessels of the same form, but without foot or handle. *Virgil*, in describing *Dido's* royal feast, says, "*Implevit mero pateram.*" After the fair Queen had made a libation, she presented the *patera* to *Bitias*, who drank the whole of its contents:

> "Tum *Bitiæ* dedit increpitans: ille impiger hausit
> Spumantem *pateram.*"———

The blood of victims was received in such vessels; and it is highly probable that their form was originally derived from the top part of the *human scull*, used by all the *Celtic* tribes in drinking the blood of their enemies, and as a drinking vessel. A *bumper* in *Norway* is still called a *Skool;* and the *sorbet* cups of the *Turks*, being without handles and feet, have exactly the shape of the upper part of the *cranium*. Upon the subject of PATERAS, *Gale*, in his "Court of the Gentiles," has the following observations: "The Levite having killed the victime, the Priest received the blood in a vessel; which Moses (*Exod.* xxiv. 6.) calls אגנות *Aganoth;* and the Chaldee, מזדקיא, that is to say, an *Aspersorie:* the Lxx render it κρατῆρας; so the Vulgate, *Craterus*. In imitation whereof, the *Popa* having killed the victime, the Priest received the blood in a vessel; which vessel the Atticks call σφάγιον. Homer (Odyss. γ.) styles it ἄρυτον: the Latin, *Pateras*. So Virgil (*Æn. l.* iii.) '*Sanguinis et sacri pateras;*'—which he understands of the *victimes*, as Servius."

Fig. 2. A LIBATORY VESSEL, four inches in height, painted with dark stripes upon a yellow ground; perhaps for containing oil. It has no orifice above the neck: the only opening is like the spout of a tea-pot, a part being broken off; but the rest is seen between the right handle and the neck of the vessel.

Fig. 3. A beautiful double-handled Cup and Cover, curiously painted red and black upon a yellow ground, four inches high, and five inches in diameter. It was probably intended for honey, the handles being stouter than in the others, and the cover perhaps designed to preserve its contents from flies or other insects.

Fig.



Angelica Clarke del.

Etched by J. C[illegible]

TERRA-COTTAS. found in the SEPULCHRES of PELOPONNESUS.

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incrustation, like mortar, as hard as flint. After placing it for thirty-six hours in diluted *muriatic* acid, during all which time the extraneous cement dissolved with effervescence, there appeared upon its surface a beautiful

Fig. 4. A LAMP of red clay; perhaps one of the κεφαλῶν ἀγάλματα mentioned afterwards in the text. Sometimes the representation of a human head is found with a handle and spout, as a drinking vessel, like the toys sold in our potteries. The forms of various animals also occur as *lamps* and *vessels of libation*.

Fig. 5. The GREEK PITCHER, for milk, or water, $5\frac{3}{4}$ inches high to the top of the handle, $4\frac{1}{2}$ inches to the lip.

Fig. 6. A LACHRYMAL PHIAL of coarse dark clay, nine inches in length: we found several of these in *Sicyon*. This is the most antient form of the *Lachrymatory*: in latter ages they were smaller, and of glass. "PUT THOU MY TEARS INTO THY BOTTLE." *Ps.* lvi. 8.

Fig. 7. A LACHRYMATORY, formed upon the site of antient *Cromyon*, of the same material as the preceding: this is $4\frac{1}{2}$ inches high. It has white circles upon a dark ground, the common colour of *marl*.

Fig. 8. Three of this form, beautiful LIBATORY VESSELS, with black ornaments on a red ground, were found in *Epidauria*. The plant painted upon them is that which architects call *Acanthus*, and antiquaries sometimes the *Lotus*.

Fig. 9. Above twenty vessels of this shape, of different sizes, were found in *Epidauria*; the largest not being more than four inches high, and about five inches in diameter, of a bright red colour; sometimes almost covered with black varnish, shining like polished jet; but of the most delicate workmanship, and nearly as thin as paper.

Fig. 10. A LAMP, of dark, coarse, heavy clay.

Figs. 11, 12. Small vessels, the largest being only one inch in height, and two inches in diameter: perhaps designed for the same use to which they are still applied by modern nations; namely, as stands for *salt*.

Fig. 13. A small LACHRYMATORY, of red clay.

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black varnish, shining like polished jet, not in the slightest degree affected by the acid. Within the lower superficies of the foot of the vessel, the maker's name was expressed by a *Greek* monogram; proving either that a *Grecian* potter was proud to acknowledge this masterly piece of workmanship, or that it was usual to inscribe the names of places celebrated in the manufacture of *earthenware;* and in this case, the monogram may be intended for ΜΕΓΑΡΕΩΝ. It consisted of the letters ΜΕ, which had been inscribed with the point of a sharp instrument, and written in this manner:



There were other *pateras* of the same manufacture, but not entire: also a number of *lachrymatories,* and *libatory vessels,* adorned with *monochromatic* painting; cups resembling our sugar-basons, with covers variously decorated by yellow, red, and black colours; singularly formed lamps, some representing human figures; smaller cups, and, however minute in their size, each of these had its double handle. The *Baratary* shewed to us a very remarkable *intaglio,* because, although antient, it had been cut in *glass* of a green colour; the only instance of the kind we had ever seen.

We requested that our host would in future spare no pains to collect all the *terra cottas* found in the neighbourhood; promising him that we would find purchasers for them in *England*, and patrons who would amply repay him for all his expense and trouble, as soon as he should give us information that he had succeeded in his researches. He said he would gladly undertake the work, if it were only to afford a proof of his gratitude for the protection he enjoyed from the *British* nation: but we received no intelligence from him afterwards. It is a most extraordinary fact, that, in all the elaborate treatises we possess concerning the funerals of the Antients, no satisfactory cause has been assigned for the quantity of earthen vases found in *Grecian* sepulchres. In the View of *Charon's Ferry*, engraved as a *Vignette* for a former Chapter, the *Cymba sutilis*, fashioned like a *Welch Corăcle*, or rather an *American* canoe[1], is freighted, besides passengers, with empty *Amphoræ*: but these are not the sort of vases found within any of the tombs; although sometimes, as *symbols of departed souls*, they were

Ignorance of their *sepulchral* use.

(1) *Herodotus* (*lib.* i.) mentions the boats made of skins. The *Scholiast* to *Apollonius Rhodius* (*lib.* ii. *v.* 168) describes them as universally in use.

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placed upon the outsides of the immediate receptacles for the body[1]. The vases within the graves are of a much finer quality; and sometimes contain little gilded representations of *herbs* and *fruit*. There is a passage in the *Dialogues of Lucian*, where *Menippus* is asked by *Charon* what he carries in his satchel; and he answers[2], "*Lupins, so please you! and Hecate's supper.*" This raillery seems to be levelled against a practice among his countrymen, of providing the *sepulchres* of deceased persons with the provisions which are now found within them, rather than as an allusion to the monthly offerings made at the expense of the wealthy, when a public (δεῖπνον) *supper* was provided for the poor[3]. *Hecate's supper*, we may suppose, would be regulated by the rank and wealth of the deceased[4]; *lupins* being considered as the mean and miserable diet of the lowest persons; and hereby is explained the reason why sometimes a single vase is found, of the poorest quality;

Hecate's Supper.

(1) See p. 282 of this Volume.

(2) Θέρμους, εἰ θέλεις, καὶ τῆς Ἑκάτης τὸ δεῖπνον. *Luciani* Dialog. Mort. *Charon, Menippus*, et *Hermes*.

(3) See *Potter* on the ΕΚΑΤΗΣΙΑ. Archæologia *Græca*, vol. I. p. 386. *Lond.* 1751.

(4) Or by the *age*; for of this we have curious testimony, in the following answer of *Apollo*, when interceding for the life of *Alcestis*:

Κἂν γεραῖς, ὄλῃται πλουσίως ταφήσεται.

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and why, in certain instances, the number has been increased to forty, of the most costly workmanship, containing representations of *fruit* and *herbs*. It should be observed, that *Lectisternium*, or the custom of giving a *supper* in a *temple* to the *Gods*, may have originated in the funeral feast at *tombs*, from what has been already said of the origin of *temples*[5]. This practice of feasting at funerals has existed from the days of *Homer*[6]; and still exists among the descendants of the antient *Celts*, both in *Ireland* and *Scotland*; and it was once common in *England*[7]. An author has indeed observed, that *Lectisternium* began about A. U. C. 356[8]; that is to say, it was then adopted by the *Romans*; but it was a much older ceremony in *Greece*: and the occasion of its introduction among the *Romans* shews that it was connected

Lectisternium.

(5) See Vol. II. of these Trav. Ch. II. p. 75. Octavo Edition.

(6) ——ὁ οἱ πατέρα κλυτὸν ἔκτα,
Ἦτοι ὃ τῆς κτείνας δαίνυ τάφον' Ἀργείοισιν
Μητρός τε στυγερῆς καὶ ἀνάλκιδος Αἰγίσθοιο.
Hom. Odyss. lib. iii.

(7) ——"the *funeral baked meats*
Did coldly furnish forth the marriage tables."
Shakspeare's Hamlet, Act. I. sc. 2.

(8) *O. Walker* on Coins and Medals, ch. vi. p. 89. *Lond.* 1697.

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Probable cause of depositing *Earthen Vessels* in *Sepulchres.*

with offerings for the *dead*[1], as it was during a solemn supplication for deliverance from the plague. We do not know precisely the nature of the offering that was placed within these earthern vases, in *Grecian* tombs: the cake of *flour* and *honey* (μελιτοῦτα) was put into the mouth of the deceased, together with a piece of money (δανάκη) as *Charon's fare*, and not into any vessel by the side of the corpse: but there were other offerings, rarely noticed by any writer, of which these vessels may be examples; namely, the κόσμοι that were carried to the grave in honour of the funeral. We have before stated, that the sepulchral *terra-cottas* have sometimes the form of *images*. Every person who attended the ceremony of a Grecian funeral brought a complimentary token (τὸν κόσμον) of his respect for the deceased; such as *Admetus*, in *Euripides*[2], denied his father the liberty to give to his wife, which all the rest of the company had previously presented. The nature of the κόσμοι has never been explained; any more than of the νεκτέρων ἀγάλματα[3], said to be carried

(1) "They joined themselves unto Baal-Peor, and ate the sacrifices of the dead." *Psalms*, cvi. 28.

(2) Κόσμον δὲ τὸν Σὸν οὔποθ' ἡ δ' ἐνδύσεται. *Euripid.* in *Alc.* v. 630.

(3) Ibid. v. 612.

by those who followed the corpse; by some translated *imagines;* by others, *grata munera.* From the light thrown upon the subject by a view of the *sepulchres* themselves, there is every reason to believe that these beautiful *vases,* with all the *lamps, luchrymatories,* and *earthen vessels,* found in *Grecian* tombs, many of them being highly ornamented, were the gifts alluded to by *Euripides,* either to the *dead,* or to the *Gods of the dead.* Hence, perhaps, we arrive at the meaning of the *Inscription* mentioned in the sixth Chapter of this volume, as found upon an *Athenian* lamp,—"*Socrates, accept this animal!*" Pure clay was an offering to the *Gods*[4]. Another curious subject of inquiry suggested by these *relics,* is this: Whence originated the custom? It is undoubtedly of much earlier date than any thing purely *Grecian.* In the most antient sepulchres of the *Celts,* in all parts of *Europe,* earthen vessels are also found of the simplest form and rudest workmanship, apparently possessing a degree of antiquity far beyond the age denoted by any of the *Grecian terra-cottas.* Pausanias mentions a *terra-cotta Soros* that was dug up at *Argos,* supposed to have been that

Origin of the Custom,

(4) See Greek Marbles, p. 70. *Camb.* 1809.

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wherein *Ariadne* had been buried; thereby demonstrating its great antiquity[1]. Such vessels are also found in the *Tumuli* or *Mounds* of *Tahtary*, and in *North America*; their situation, construction, form, and contents, being so similar, that there can be no hesitation in ascribing their origin to the same people[2]. The supposed tomb of *Theseus*, opened by *Cimon* son of *Miltiades*, in the Isle of *Scyros*, from the description given of the weapons found within it, appears to have been one of these aboriginal sepulchres. *De Stehlin*, who was Secretary to the Imperial Academy at *Petersburg*, declared that there is not one instance of such a *Tumulus* being found to the *northward* of the *fifty-eighth* degree of *north* latitude[3]. This perhaps is doutful. A full account of those monuments ought to constitute an independent work; and whenever the subject is properly treated, the observations it is calculated to introduce will illustrate a part of history hitherto entirely unknown.

We employed the whole of this day in

(1) Κεραμέων σορόν. *Paus. Corinth.* c. 23. p. 164. ed. *Kuhnii.*

(2) See *Harris*'s Tour into the Territory *North-west* of the *Alleghany* Mountains, p. 175. *Boston*, 1805.

(3) See *Harris*'s Tour, p. 171. *Boston*, 1805.

examining the Town and its Ruins. *Argos* is a large straggling place, full of cottages, with few good houses. As we have before alluded to *Celtic* remains in this part of *Peloponnesus*, it may be proper to mention, that the roofs here are not flat, as in almost all parts of the *East*, but slope like those of *Northern* nations. The same style of building may be observed in *Athens*, and in other parts of *Greece:* whether introduced by *Albanian* workmen, or owing to customs which antiently existed in the country, we have not been able to learn. The women were busied in collecting their cotton from the fields; and at this season of the year all the marriages take place. The present population consists of six thousand, including females and children[4]. There is a school kept by a *Greek* priest. Being desirous to know what the children were taught, we visited the master, who seemed pleased by our inquiries, as if he had bestowed pains upon his scholars. He said they were instructed in writing, arithmetic, astronomy, physic, and rhetoric. About forty years before, it had been customary for

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Population.

(4) "Not four thousand," according to *Sir W. Gell; (Itin. of Greece*, p. 69.) perhaps not including children and women.

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the principal families of *Nauplia* and *Argos* to send their children to *Athens* for instruction. The Consul at *Nauplia* had been there educated: it was in giving us an account of his journeys to *Athens* that we first heard any mention made of the *Statue of Ceres* at *Eleusis;* for this had excited his curiosity when a boy, and was regularly visited by him in his way to and from *Athens.* The houses in *Argos* are built with a degree of regularity, and fitted up with some comforts uncommon in this part of the world, although in other respects they are wretched hovels. They are all ranged in right lines, or in parallel lines: and each house, consisting of a single story, has an oven; so that here even the *Albanians* do not bake their unleavened cakes upon the hearth, as it is usual elsewhere in their cottages. From *Argos,* the distance to *Mantinea* is only eight hours; and it is but a day's journey to *Tripolizza,* the Capital of the *Morea.* When we heard this, and the pressing invitation of our *Baratary* to visit with him a part of *Arcadia,* whose mountains are actually visible from the *Citadel,* and also to extend our journey to *Misitra,* we gladly ordered horses for the expedition; but a powerful antidote to enterprise, the *mal-aria* fever, returning amongst us, with its most violent paroxysms, during the

night, had so considerably reduced our stock of energies before the morning, that with deep regret we were compelled to abandon the design of seeing *Mantinea, Megalopolis,* and *Sparta,* and to adhere to our original plan. How few are the travellers who have seen the interior of the *Morea!* and in that small number, where may we look for *one* who has given any intelligence that may be called *information,* respecting the Ruins of the cities which the country is known to contain[1]? Perhaps the time is at hand when we shall know more of a region as easily to be

(1) Yes! there is *one* traveller, whose qualifications for this purpose are well known, and have been already noticed in this Work; but who could never be prevailed upon to estimate the value of his own observations high enough to induce him to publish them. This traveller is *John Hawkins, M. A. of Trinity College, Cambridge:* and as any thing coming from one who has the satisfaction to rank among his friends, may be imputed to partiality, an Extract from the *MS. Letters of Colonel Squire* to his Brother may here be considered appropriate. "With Greece" (*says Col. Squire*) "our most learned scholars have but a small acquaintance: few travellers have published their observations; many events in history have been misunderstood; and translators and commentators have been entirely bewildered, owing to their ignorance of its topography. The writers, to whom we refer as our best authorities, are trifling, inaccurate, and superficial. There is, however, a Gentleman in England, *Mr. Hawkins,* Brother of *Sir Christopher Hawkins,* a man of shrewd sagacity, erudition, and indefatigable exertion, who has explored every part of the country, and now possesses very ample means to render a signal service by the publication of the materials he has collected."

Colonel Squire's MS. Correspondence.

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visited as the County of *Derbyshire*, and where the traveller is not exposed to half the dangers encountered every night in the neighbourhood of *London*. Groundless apprehensions, calculated only to alarm children, concerning imaginary banditti, and the savage nature of its inhabitants, have been hitherto powerful enough to prevent travellers from exploring its interior: but these are beginning to vanish; and we may hope that many years will not elapse before the shepherds of *Arcadia* and *Laconia*, of *Messenia* and *Elis*, will have become as good guides to the antiquities of their mountains and valleys, as the natives of *Puzzoli* now are to the Ruins of *Baiæ*.

Antiquities.

The antiquities of *Argos*, once so numerous[1], may now be comprised within a very short list. A brief summary of them as they existed in the *second* century, omitting the catalogue of *statues* and *altars*, may be useful for future travellers: we shall therefore introduce it, followed by a description of the principal remains, as we found them; for these are not likely to be much

(1) See the long list of them in the Second Book of *Pausanias*, chapters 18, 19, 20, 21, 22, 23, 24, from p. 149 to p. 167, of the edition by *Kuhnius*. *Lips.* 1696.

affected by any lapse of time. It is useless to refer to *Strabo* upon this occasion, because he was not upon the spot; but *Pausanias*, as αὐτόπτης, coming from *Mycenæ* to *Argos*, before he arrives at the *Inachus*, mentions the *Hieron* of *Ceres Mysias*; containing one of those curious temples of which we discovered some remains in *Epidauria*; (Ναὸς ὀπτῆς πλίνθου) not merely a temple *roofed* with *baked tiles* (for it stood within another building originally itself *roofed*, although in ruins when *Pausanias* saw it), but actually a *terra-cotta temple*. The fragments of this building may yet be discerned; although we could find no part of it so entire as the beautiful *terra-cotta* cornice and frieze we had been so fortunate as to discover in *Epidauria*. Thence entering *Argos*, by the *Gate of Lucina*, the same author notices in the lower city, as the *most conspicuous*[2] of all the *temples*, that of *Apollo Lycias*. Afterwards, it is difficult to enumerate all the other *temples* mentioned by him, because we do not distinctly know what he intends by the word Ἱερὸν, as distinguished from Ναός. Thus, for example, he mentions the *most antient*

(2) Ἐπιφανέστατον. lib. ii. c. 19. p. 152. ed. *Kuhnii*.

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Temple[1] of Fortune, and the *Hieron* of the Hours[2]. We have proved already that *Hieron* does not necessarily signify a *Temple*, nor even a *building*: any thing containing what was *sacred* received this appellation; a *Cave*; a *Grove*; a *portable Shrine*; and perhaps a *Clepsydra*. There were, however, many *Temples* in *Argos*. There were also *Sepulchres* and *Cœnotaphs*; a *Theatre*; a *Forum*; a *Mound of Earth*[3], believed to be the *Tomb of the head of the Gorgon Medusa*; a *Gymnasium*; and a *subterraneous edifice*. After this, beginning his ascent towards the *Acropolis*, *Pausanias* notices the *Hieron* of *Juno Acræa*, and a *Temple of Apollo*, situate upon a *ridge* called *Diras*[4]. Here was an *Oracle*, where answers were given so lately as the time when *Pausanias* saw the temple. Close to this temple there was also a *Stadium*[5]; and this circumstance is enough to prove that by 'DIRAS' *Pausanias* does not mean the summit of the hill; for after leaving the *Stadium*, he continues his ascent by

(1) Τύχης ἐστὶν ἐκ παλαιοτάτου ΝΑΟΣ. Ibid. c. 20. p. 154.

(2) Ὡρῶν ΙΕΡΟΝ ἐστιν. Ibid. p. 155.

(3) Χῶμα γῆς ἐστιν, ἐν δὲ αὐτῷ κεῖσθαι τὴν Μεδούσης λέγουσι τῆς Γοργόνος κεφαλήν. Ibid. p. 159.

(4) Ὅτι καὶ ὁ τόπος οὗτος καλεῖται ΔΕΙΡΑΣ. Ibid. c. 24. p. 165.

(5) Ibid.

the *monument of the sons of Ægyptus*, on the *left-hand* side of his road, until he arrives (ἐπ' ἄκρᾳ) upon the *summit* called *Larissa*, where he finds the temples of *Jupiter Larissæus* and of *Minerva*. And in a subsequent part of his description, speaking of the roads from *Argos* to *Mantinæa*[6], and to *Lyrcea*[7], he says they began from the gates near *Diras;* consequently, the *Oracular Temple* must have been lower than the summit, although upon the hill of the *Acropolis*. With so much information, and some of the monuments yet remaining in *Argos*, it would not be difficult for a traveller, having leisure and opportunity, to complete a plan of the antient city. This our time would not permit; but we ascertained some of the antiquities: and first the THEATRE, upon the *south-eastern* side of the hill of the *Acropolis;* one of the principal objects noticed by *Pausanias* upon entering the city. Some of the SEPULCHRES also may be observed.

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Antiquities.

The THEATRE is a very remarkable structure. As usual, it is entirely an excavation of the

Theatre.

(6) *Pausan. Corinth.* c. 25. p. 167.
(7) Ibid.

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rock; but it differs from every other theatre we saw in *Greece*, in having two wings, with seats, one on either side of the *Cavea*; so that it might be described as a *triple Coilon*. We could not conceive for what purpose these side cavities were designed; unless for minor representations, or as steps in ascending to the central sweep: but if the latter were intended, there would have been no necessity for the curved shape that has been given to them; making the whole structure wear the appearance rather of *three* theatres than of *one*. Within the centre *Cavea* there were sixty-four seats remaining; the height of each seat being thirteen inches. Opposite to this structure are the remains of a very large edifice, built entirely of tiles; probably a part of the *Castellum* (χωρίον) which was near to the *Theatre*, called *Criterion*, once a court or tribunal of judgment. Above the *Theatre*[1] was the *Hieron of Venus*; and this we certainly found. Within this temple there was

Hieron of Venus.

(1) The expression is, ὑπὲρ δὲ τὸ θέατρον: and this by *Amasæus* (*vid. Paus. Cor. c.* 20. p. 156. *ed. Kuhnii*) is rendered *supra theatrum*; but ὑπὲρ, in many instances, is by *Pausanias* used to signify *beyond*; that is to say, the next object occurring in the line of his observation. In this instance, the building alluded to was above the *Theatre*, upon the hill towards the *Acropolis*.

a statue of the Poetess *Telesilla*, the MANUELLA SANCHO of her day; who, like the modern heroine of *Saragossa* at the head of a band of female warriors, repelled from the walls of the city the enemies of her country, when the *Lacedæmonians* attacked *Argos*. "She was represented," says *Pausanias*[2], "standing upon a pillar, with the books of her poetry scattered at her feet, in the act of regarding a helmet which she was about to put upon her head." And when the *Spanish Telesilla*, who has so nobly followed the example offered by her *Grecian* predecessor, shall have a monument consecrated to the memory of her illustrious achievements, her countrymen may find in this description a classical model for its design. The site of the *Hieron* is now occupied by a *Greek* chapel, but it contains the remains of columns whose capitals are of the *most antient Corinthian* order; a style of building unknown in our country, scarcely a model of it having ever been seen in *England;* although it far exceeds in beauty and simplicity the gaudy and crowded foliage of the *later Corinthian*. The temples of *Venus* being generally of the *Corinthian* order,

(2) Vid. *Paus.* in *Corinth.* c. 20. pp. 156, 157. ed. *Kuhnii.*

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we have reason to believe that the *Hieron*, in this instance, was one of them; and we have therefore, in this chapel, another point of observation, as a beacon, in ascertaining the antiquities enumerated by *Pausanias*. We observed this building in our way down from the *Citadel* towards the *sea*; therefore it will be better to describe the objects first noticed in our *ascent* from the modern town.

Going up to the fortress, we saw towards our *left*, that is to say, upon the *north-eastern* side of the hill of the *Acropolis, the ridge* called *Diras* by *Pausanias*, where the Temple of *Apollo Diradiotes* was situate. A monastery now occupies the site of the *temple*, standing upon a high rock, with precipices above and below. It is said to contain a *cavern*, well suited to the contrivance necessary for the *oracles*[1] delivered here in the time of that author. Afterwards, as we proceeded, we saw the remains of antient works also upon our *left;* and it was upon his *left* hand in ascending to the *Acropolis* that *Pausanias* observed a monu-

Diras.

(1) See *Gell's Itin. of Greece, p.* 67. Sir *W. Gell* says, there is here also space enough for a *Stadium;* and this agrees with the description of *Pausanias*, who says, the *Stadium* adjoined the *Temple of Apollo.*

ment of the sons of *Ægyptus*. The way up a mountain is little liable to alteration; and probably the track we pursued was nearly, if not entirely, the same that was trodden by him. The fortress itself is evidently a modern building; its walls contain fragments of antiquities, used as materials in building them [3]; but on the sides and lower part of it we observed the remains of *Cyclopéan* architecture, as antient as the *Citadel* of *Tiryns*, and built in the same style. This structure is mentioned by *Pausanias*, in his *seventh* book; where he states that the inhabitants of *Mycenæ* were unable to demolish the wall of the *Argives*, built, like that of *Tiryns*, by the *Cyclops* [4]. The *Cyclopéan walls* and *towers* of *Argos* are also noticed by *Euripides*, *Polybius*, and *Seneca*. Hence we had a glorious view of almost all *Argolis*, and great part of the *Arcadian* territory, even to the mountains of *Laconia*, visible from this eminence [5]. Placed

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Cyclopéa.

(2) Ἐς δὲ τὴν ἀκρόπολιν ἰοῦσιν ἔστιν ἐν ἀριστερᾷ τῆς ὁδοῦ τῶν Αἰγύπτου παίδων καὶ ταύτῃ μνῆμα. *Pausan.* in *Corinth.* c. 24. p. 165. ed. *Kuhnii.*

(3) Sir *W. Gell* found here a very antient *Inscription*; and says that *Villoison* intimates the existence of a very curious one at *Argos*. *See Itin. of Greece, p.* 68. *Lond.* 1810.

(4) *Pausan.* in *Corinth.* lib. vii. c. 25. p. 589. ed. *Kuhnii.*

(5) See this prospect as engraved from a most accurate drawing made upon the spot by Sir *W. Gell*. *Itin. of Greece, Plate* xix. *p.* 68. *Lond.* 1810.

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centrally with regard to the *Sinus Argolicus*, the eye surveys the *Laconian* and *Argolic* Promontories; and looks down upon *Nauplia*, *Tiryns*, and all the *south-western* side of the Gulph, almost with the same facility as it regards the streets of *Argos*. We saw the *Alcyonian* Lake in the last direction, now a weedy pool [1]: the natives of *Argos* relate of it, as did *Pausanias* [2], that nothing swims upon its waters. On this side of the *Gulph* we saw also the *Plain of Lerna*, once fabled to be infested with the *Hydra*; and, in the same direction, the road leading to *Tripolizza*, until it lost itself in the mountains; following with our eyes great part of a journey we were desirous to accomplish more effectually.

Alcyonian Lake.

Hence we descended towards the sea; and

(1) There cannot, however, be much alteration in this piece of water since the time of *Pausanias*; who describes it as *a pool*, measuring in diameter only one third of a stadium (*about seventy-three yards*), and lying amongst grass and bulrushes. (*Vid. Pausan. in Corinth. c.* 37. *p.* 200. *ed. Kuhnii.*) As to its prodigious depth, it would be curious to ascertain what foundation there was for the account given of its fathomless nature, by the same author; who relates that *Nero* could not reach the bottom with lead fastened to ropes many *stadia* in length.

(2) The account given of it by *Pausanias* is, that it draws persons to the bottom who venture to swim upon its surface. The same sort of story is often related, by the common people in this country, of any deep water.

came to the remains of the *Temple of Venus* before mentioned, above the *Theatre*, where the *Greek* chapel is situate [3]. We were unable to discover any remains of the *Stadium*; but this, in all probability, will not elude the researches of other travellers. After again visiting the *Theatre*, we found, at the foot of the hill of the *Acropolis*, one of the most curious *tell-tale* remains yet discovered among the vestiges of *Pagan* priestcraft: it was nothing less than one of the *Oracular* Shrines of *Argos* alluded to by *Pausanias*, laid open to inspection, like the toy a child has broken in order that he may see the contrivance whereby it was made to speak. A more interesting sight for modern curiosity can hardly be conceived to exist among the ruins of any *Grecian* city. In its original state, it had been a *temple*; the farther part from the entrance, where the altar was, being an excavation of the rock, and the front and roof constructed with *baked tiles*. The altar yet remains, and part of the *fictile* superstructure: but the most remarkable

Oracular Shrine.

(3) Sir *W. Gell* afterwards found here a broken *Inscription*, "evidently," he says "relating to *Venus*." It were to be wished, although a fragment, that he had preserved and published it; as an *inscription* so decidedly identifying one of the *beacons* mentioned by *Pausanias* would materially tend to facilitate future researches upon the spot.—*See Gell's Itin. of Greece, p.* 64. *Lond.* 1810.

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part of the whole is a secret subterraneous passage, terminating behind the altar; its entrance being at a considerable distance towards the right of a person facing the altar; and so cunningly contrived as to have a small aperture, easily concealed, and level with the surface of the rock. This was barely large enough to admit the entrance of a single person; who having descended into the narrow passage, might creep along until he arrived immediately behind the center of the altar; where, being hid by some colossal statue or other screen, the sound of his voice would produce a most imposing effect among the humble votaries prostrate beneath, who were listening in silence upon the floor of the sanctuary. We amused ourselves for a few minutes, by endeavouring to mimic the sort of solemn farce acted upon these occasions: and as we delivered a mock oracle, *ore rotundo*, from the cavernous throne of the altar, a reverberation, caused by the sides of the rock, afforded a tolerable specimen of the "*will of the Gods*," as it was formerly made known to the credulous votaries of this now-forgotten shrine. There were not fewer than twenty-five of these juggling places in *Peloponnesus*, and as many in the single province of *Bœotia:* and surely it will never again become a

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question among learned men, whether the answers in them were given by the inspiration of evil spirits, or whether they proceeded from the imposture of priests: neither can it again be urged that they ceased at the birth of *Christ;* because *Pausanias* bears testimony to their existence at *Argos* in the *second* century [1]. Perhaps it was to the particular shrine now described that his evidence refers: its position, however, does not exactly warrant this opinion; for the *oracle* he mentions corresponded rather with the situation of the monastery upon a *ridge* of the hill of the *Acropolis*. In this situation he places other shrines; namely, the *Hieron* of *Jupiter Saviour*, together with a *cell* (οἴκημα) or *abiding place*, where the *Argive* women were wont to mourn the death of *Adonis* [2]: and as not only *Heathen deities*, but also *heroes*, were rendered subservient to these purposes of priestcraft, the worship of *Adonis* might have contributed to swell the list of temples where *oracles* were delivered. Near to the same spot we saw the remains of an *Aqueduct:* and to this

Other Remains of the City.

(1) Μαντεύονται γὰρ ἔτι καὶ ἐς ἡμᾶς. Vid. *Pausan.* in *Corinth.* c. 24. p. 165. ed. *Kuhnii.*

(2) Καὶ Διός ἐστιν ἐνταῦθα ἱερὸν σωτῆρος. καὶ παριοῦσιν ἐς τὸ οἴκημα, ἐνταῦθα τὸν Ἄδωνιν αἱ γυναῖκες Ἀργείων ὀδύρονται. Ibid. c. 20. p. 156.

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there seems also an allusion by *Pausanias*, in the obscure account he gives of a channel conducting the water of the *Cephissus* beneath a temple dedicated to that river[1]. But there are other appearances of *subterraneous* structures requiring considerable attention; some of these are upon the hill: they are covered, like the *Cyclopéan* gallery of *Tiryns*, with large approaching stones, meeting so as to form an arched way which is only visible where these stones are open[2]. Among them the traveller may look for the *subterraneous* edifice with the *brazen Thalamus* constructed by *Acrisius* for his daughter[3]. There is also a large church at the *southern* extremity of the town, containing fragments of *Ionic* columns and *inscriptions*[4]. One of the mosques is said to have been erected with blocks brought from the *Grove of Æsculapius* in *Epidauria*[5]: the same circumstance was also alluded to by *Chandler*[6]. Perhaps the time may arrive when a more enlightened people than

(1) *Pausan.* in *Corinth.* c. 20. p. 156. ed. *Kuhnii.*

(2) *Gell's* Itin. of *Greece*, p. 66. *Lond.* 1810.

(3) *Pausan.* ut supra, c. 23. p. 164.

(4) *Gell's* Itin. of *Greece*, p. 69.

(5) Ibid.

(6) See *Chandler's* Trav. in *Greece*, p. 226. *Oxf.* 1776. Also the preceding Chapter of this Volume.

the *Turks* will again bring to light the valuable antiquities there concealed; although the acquisition should be obtained even at so great an expense as that of taking down and rebuilding a *Moslem* place of worship.

Character of the Antient *Argives.*

We have now concluded our very cursory survey of *Argos:* but we shall not quit the relics of this memorable city, without briefly noticing a circumstance in its history, to which little attention seems to have been paid by the compilers of *Grecian* annals; namely, its illustrious character, as founded on the noble examples offered in the actions of its citizens. If *Athens,* by arts, by military talents, and by costly solemnities, became "one of the *Eyes* of GREECE," there was in the humanity of *Argos,* and in the good feeling frequently displayed by its inhabitants, a distinction which comes nearer to the *heart.* Something characteristic of the people may be observed even in a name given to one of their Divinities; for they worshipped a "*God of Meekness*[7]." It may be said, perhaps, of the *Argive* character, that it was less splendid than the *Athenian,* and less rigid

(7) The *Argives* gave to one of their *Gods* the name, Μειλιχίου Διὸς, of the *Meek God,* or *Mild Jupiter.* Vid. *Pausan.* in *Cor.* c. 20. p. 154.

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than the *Lacedæmonian*, but it was also less artificial; and the contrast it exhibited, when opposed to the infamous profligacy of *Corinth*, where the manners of the people, corrupted by wealth and luxury, were further vitiated by the great influx of foreigners[1], rendered *Argos*, in the days of her prosperity, one of the most enviable cities of *Greece*. The stranger who visited *Athens* might indeed regard with an eager curiosity the innumerable trophies everywhere suspended, of victors in her splendid games; might admire her extensive porticoes, crowded with philosophers; might gaze with wonder at the productions of her artists; might revere her magnificent temples;—but feelings more affecting were called forth in beholding the numerous monuments of the *Argives*, destined to perpetuate the memory of individuals who had rendered themselves illustrious only by their virtues[2].

(1) "Ex hâc peregrinorum hominum colluvie, necesse erat et civium mores corrumpi. Quapropter Lacedæmonii, quorum gravis et severa semper fuit Resp. nullos ad se peregrinos recipiebant, ne alienigenis ritibus urbis optimè constitutæ status everteretur." *Gerbelius in Corinth. Descript. ap. Gronov. Thes. Græc. Antiq. tom.* IV. *p.* 51. *L. Bat.* 1699.

(2) Witness the filial piety of *Cleobis* and *Biton*, to whom the *Argives* also erected statues at *Delphi*; the heroism of *Telesilla*, in rescuing the

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On *Tuesday* morning, *November* the *tenth*, we took leave of the hospitable *Baratary*, fraught with a rich cargo of *Grecian* pottery; and set out for *Mycenæ*, the city of *Agamemnon*, anticipating a treat among those Ruins, for which *Lusieri* had already prepared us. We entered the spacious *Plain of Argos*, level as the still surface of a calm sea, and extending in one rich field, with the most fertile soil, from the mouths of the *Inachus* towards the north. Having again crossed the dry channel of the ΧΑΡΑΔΡΩΔΗΣ ΠΟΤΑΜΟΣ, and looking back towards the *Larissean* Citadel, the lofty conical hill of the *Acropolis* appeared rising in the midst of this plain, as if purposely contrived to afford a bulwark for dominion, and for the possession of this valuable land; which, like a vast garden, is walled in by mountains[3]. Such was the

View of the *Argive Plain*.

the city from its enemies; the conduct of another *Argive* woman, who saved her son's life by slaying *Pyrrhus*; &c. &c. "*Hæc urbs plurimis exemplis ad virtutem nos excitantibus abundavit.*" *Gerbel.* ap. *Gronov.* &c. p. 52. Yet these rewards, of *statues* and *trophies* erected as public records of private virtues, according to a recent discovery in moral philosophy (*See Quarterly Review, No.* 33. *p.* 187. *August* 1817) afford "an inference, that these virtues were of rare occurrence in the cities where such numerous testimonies were commemorated !!!"

(3) See Vol. III. of the Octavo Edition of these Travels, Chap. IV. p. 97, on the allurements offered to the early settlers in *Greece* by the appearance of the country.

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inviting aspect exhibited by the *Argive* territory to the earliest settlers in this country. No labour was necessary, as amidst the forests and unbroken soil of the North of *Europe* and of *America*: the colonies, upon their arrival, found an open field, with a rich impalpable soil, already prepared by Providence to yield an abundant harvest to the first adventurer who should scatter seed upon its surface. We cannot therefore wonder, that within a district not containing more square miles than the most considerable of our *English* parishes, there should have been established, in the earliest periods of its history, four capital cities, *Argos*, *Mycenæ*, *Tiryns*, and *Nauplia*, each contending with the other for superiority; or that every roaming colony who chanced to explore the *Argolic* Gulph endeavoured to fortify a position upon some rock near to the plain, and struggle for its possession. This is all that seems necessary to illustrate the first dawnings of government, not only within this district, but in every part of the *Hellenian* territories: and the fables transmitted from one generation to another, concerning the contest between *Neptune* and *Juno* for the *country*, as between *Neptune* and *Minerva* for *Attica*, may be regarded as so many records of those physical revolutions, in

Fabulous Contest between *Neptune* and *Juno*.

preceding ages, which gave birth to these fertile regions; when the waters of the sea slowly retired from the land; or, according to the language of poetry and fable, were said to have *reluctantly* abandoned the plains of *Greece*[1].

About five miles from *Argos*, on the *left* side of the road, we found the remains of an antient structure, which at first we supposed to be those of the *Heræum*, a temple once common to the two cities of *Mycenæ* and *Argos*; when the twin brothers, *Acrisius* and *Prœtus*, who were grandsons of *Belus*, possessed the two capitals, and worshipped the same tutelary Deity[2]. This position of it corresponds, in some degree, with its situation, according to *Pausanias*; but not in all respects. He describes the distance from *Mycenæ* to *Argos* as equal to fifty *stadia* ($6\frac{1}{4}$ miles), and the *Heræum* as being at the distance of fifteen *stadia* (one

(1) By attention to natural phænomena upon the spot, some light may certainly be thrown upon the antient fables of the country. A very happy illustration of the origin of the *Hydra*, which infested the Plain of *Lerna*, near *Argos*, as taken from the *MS. Journal* of the Earl of *Aberdeen*, by Sir *W. Gell*, and is found in a Note to his Work. *See Itin. of Greece*, *p.*79. *Lond.* 1810.

(2) Καὶ τὸ Ἡραῖον εἶναι κοινὸν ἱερὸν τὸ πρὸς ταῖς Μυκήναις ἀμφοῖν, κ. τ. λ. *Strabon.* Geog. lib. viii. p. 539. Ed. *Oxon.*

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mile and seven furlongs) from that city. But he places it to the *left*[1] of the city, and upon the *lower part*[2] of a *mountain* near a *flowing stream* called *Eleutherion*. The last observations do not permit us to consider the remains of this structure as being any part of the *Heræum*; as they are situate in the plain, and not close to any rivulet or water-course. But near to this structure there was another Ruin, whose foundations more resembled the oblong form of a *temple:* it was built with *baked bricks*, and originally lined with *marble*. Here, then, there seems every reason to believe we discovered the remains of the whole *Hieron* of *Ceres Mysias*, noticed by *Pausanias* in his road from *Mycenæ* to *Argos*, by a description very applicable to these Ruins. He says[3] the building had no roof, but contained within another temple of *brick-work;* and that the traveller going thence towards *Argos*, arrived at the river *Inachus*. In the different facts the Reader may have collected from this and the preceding Chapter concerning the remains of

Hieron of Ceres Mysias.

(1) Vid. *Pausan.* in *Corinth.* c. 17. p. 147. Ed. *Kuhnii.*
(2) Ibid.
(3) Ibid.

Antiquity of *fictile* materials in building.

antient art in *Argolis*, he will have perceived the very general prevalence of *terra cotta* in works of much higher antiquity than it is usual to suppose were constructed of this material. A vulgar notion has prevailed, that this style of building was for the most part *Roman*. When *tiles* or *bricks* have been found in the walls and foundations of edifices, among the ruins of *Eastern* cities, it has been usual to attribute to the structure a *Roman* origin; and, consequently, to consider works of this kind as of a date posterior to the decline of the *Eastern* Empires. That this mode of ascertaining the age of buildings is liable to error, may perhaps now be evident. The statement of a single fact, if other satisfactory evidence could not be adduced, would be sufficient to prove the antiquity of such works; for example, that of the *tile*, or *brick*[4], whereby the scull of *Pyrrhus* was fractured, when he attempted to take the city of *Argos* by storm. Indeed, in some instances, the *Romans*, finding antient structures in *Greece* had gone to decay because they were built with *baked* or *crude tiles* and *bricks*, repaired them with different materials. Of this there is an

(4) Κεράμος. Vid. *Pausan. Attica*, c. 13. p. 33. Ed. *Kuhnii*.

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example recorded by *Pausanias*, and already alluded to in the account of *Epidauria*[1]. After leaving this Ruin, we returned into the road; and quitting the plain, bore off upon our right, towards the *east*, by a rocky ascent along the channel of a water-course, towards the regal residence of *Agamemnon*, and city of *Perseus*, built before the War of *Troy*, full thirteen centuries anterior to the *Christian* æra. Already the walls of the *Acropolis* began to appear upon an eminence between two lofty conical mountains: the place is now called *Carvato*. Even its *Ruins* were unknown eighteen hundred years ago, when *Strabo* wrote his account of the *Peleponnesus*: he says of *Mycenæ*, that not a vestige of the city remained[2]. Eighty of its heroes accompanied the *Spartans* to the defile of *Thermopylæ*, and shared with them the glory of their immortal deed[3]: this so much excited the jealousy of the sister city, *Argos*, that it was never afterwards forgiven: the *Argives*, stung by the recollection of the opportunity

Mycenæ.

(1) *Pausan. Corinth.* c. 27. See also the preceding Chapter of this Volume.

(2) Ὥστε νῦν μηδ' ἴχνος εὑρίσκεσθαι τῆς Μυκηναίων πόλεως. *Strabon. Geog.* lib. viii. p. 540. Ed. *Oxon.*

(3) *Pausan. Corinth.* c. 16. p. 146.

they had thus lost of signalizing themselves, and unable to endure the superior fame of their neighbour, made war against *Mycenæ*, and destroyed the city[4]: this happened in the first year of the seventy-eighth *Olympiad*[5], nearly five centuries before the birth of *Christ*. "In that region," says *Pausanias*, "which is called *Argolis*, nothing is remembered of greater antiquity than this circumstance[6]." It is not merely the circumstance of seeing the architecture and the sculpture of the *heroic ages*, which renders a view of *Mycenæ* one of the highest gratifications a literary traveller can experience: the consideration of its remaining, at this time, exactly as *Pausanias* saw it in the *second* century, and in such a state of preservation that an *alto-relievo* described by him yet exists in the identical position he has assigned for it, adds greatly to the interest excited by these remarkable *Ruins:* indeed, so singularly does the whole scene correspond with his account of the place, that, in comparing them together,

State of the Ruins.

(4) Μυκήνας δὲ Ἀργεῖοι καθεῖλον ὑπὸ ζηλοτυπίας. *Pausan.* ibid.

(5) B. C. 466. See *Chandler's* Trav. in *Greece*, p. 230. *Oxf.* 1776.

(6) Ἐν γὰρ τῇ νῦν Ἀργολίδι ὀνομαζομένῃ τὰ μὲν ἔτι παλαιότερα οὐ μνημονεύουσιν. *Pausan.* ut supra, c. 15. p. 144.

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it might be supposed a single hour had not elapsed since he was himself upon the spot.

Extraordinary Sepulchre;

The first thing that we noticed, as we drew nigh to the gate of the city, was an antient *Tumulus* of immense size, upon our *right*, precisely similar, in its form and covering, to those conical sepulchres so frequently the subject of allusion in these Travels; whether called *barrows*, *cairns*, *mounds*, *heaps*, or by whatever other name, (as for example, *Tépe* by the *Turks*, and τάφος and χῶμα by the *Greeks*,) they are now pretty well understood to have all of them reference to a people of the most remote antiquity (possibly the *Celtæ*), and to have been raised for *sepulchral purposes*. Particular stress is now laid upon this circumstance, for reasons that will presently appear. This *Tumulus* has evidently been opened since it was first constructed, and thereby its interior has been disclosed; but at what time this happened is quite uncertain; probably in a very remote age, from the appearance it now exhibits. The entrance is no longer concealed: like that of a *Tomb* described in the *First Part* of these *Travels*, as found upon the *Cimmerian*

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Bosporus, the door is in the side of the *sepulchre:* and there are steps in front of it. A small aperture in the vertex of the cone has also been rendered visible, by the removal of the soil; but this, as well as the entrance in the side, was once closed, when the *mound* was entire, and the *Tumulus* remained inviolate. All the rest of the external part is a covering of earth and turf; such as we see in every country where the *Tumuli* appear. We ascended along the outside to the top: and had it not been for the circumstances now mentioned, we should have considered it in all respects similar to the *Tombs* in the *Plain of Troy*, or in the *South of Russia*, or in any of the *Northern* countries of *Europe*. But this *Sepulchre*, among modern travellers, has received the appellation of *The brazen Treasury of Atreus and his Sons;* an assumption requiring more of historical evidence in its support, than has yet been adduced to substantiate the fact. In the first place, it may be asked, What document can be urged to prove, either that the treasury of *Atreus* was *brazen*, or that this was the treasury? The whole seems to rest upon the discovery of a few *bronze* nails within the *Sepulchre;* used evidently for the purpose of fastening on something

not the Treasury of *Atreus*.

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wherewith the interior surface of the cone was formerly lined. But allowing that the whole of the inward sheathing consisted of *bronze* plates, what has this fact to do with the *subterraneous cells* or *dwellings* (ὑπόγαια οἰκοδομήματα) where the *treasures of Atreus* were deposited? *Cells of bronze* were consistent with the antient customs of all *Argolis:* there was a *Cell* of this description at *Argos,* used for the incarceration of *Danaë*[1]: a similar repository existed in the *Citadel* of *Mycenæ,* said to have been the hiding-place of *Eurystheus,* when in fear of *Hercules*[2]. But this *Sepulchre* is *without* the walls of the *Acropolis;* nor can it be credited that any sovereign of *Mycenæ* would construct a treasury *without* his Citadel, fortified as it was by *Cyclopéan* walls. *Pausanias,* by whom alone this *subterraneous treasury* of *Atreus* is mentioned, clearly and indisputably places it *within the Citadel,* close by the *Sepulchre* of the same monarch. Having passed the *gate* of the city, and noticed the *Lions* over the lintel, he speaks of the *Cyclopéan* wall surrounding the city, and describes the

(1) Vid. *Pausan.* in *Corinth.* c. 23. p. 164. Ed. *Kuhnii.*
(2) *Apollodorus,* lib. ii. c. 4. *Göett.* 1782.

antiquities it inclosed. "Among the *Ruins of* CHAP. VIII.
Mycenæ," says he[3], "there is a spring called *Perséa*, and the *subterraneous Cells* of *Atreus* and of his Sons, where they kept their treasures: and there indeed is the *Tomb of Atreus*, and of all those whom, returning with *Agamemnon* from TROY, *Ægisthus* slew at supper." *Cassandra* being of course included among the number, he observes, that this circumstance had caused a dispute between the inhabitants of *Mycenæ* and those of *Amyclæ* concerning the *Monument* (Μνῆμα) of *Cassandra*, which of the two cities really possessed it. Then he adds, that another *Monument* is also there, that of *Agamemnon* himself, and of his charioteer *Eurymedon*: and he closes the chapter, saying[4], "The Sepulchres of *Clytæmnestra* and *Ægisthus* are *without the walls;* not being worthy of a situation where *Agamemnon* and those slain with him were laid." From these observations of *Pausanias* we learn

(3) Μυκηνῶν δὲ ἐν τοῖς ἐρειπίοις κρήνη τέ ἐστι καλουμένη Περσεία, καὶ Ἀτρέως καὶ τῶν παίδων ὑπόγαια οἰκοδομήματα, ἔνθα οἱ θησαυροί σφισι τῶν χρημάτων ἦσαν. τάφος δέ ἐστι μὲν Ἀτρέως, εἰσὶ δὲ καὶ ὅσους σὺν Ἀγαμέμνονι ἐπανήκοντας ἐξ Ἰλίου δειπνίσας κατεφόνευσιν Αἴγισθος. *Pausan. Corinth. c.* 16. *p.* 147.

(4) Κλυταιμνήστρα δὲ ἐτάφη καὶ Αἴγισθος ὀλίγον ἀπωτέρω τοῦ τείχους· ἐντὸς δὲ ἀπῳκίσθησαν, ἔνθα Ἀγαμέμνων τε αὐτὸς ἔκειτο καὶ οἱ σὺν ἐκείνῳ φονευθέντες. *Pausan.* ut supra.

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two things; *first*, that this Sepulchre could not have been the *Treasury of Atreus*, because it is *without* the walls of the *Acropolis*; *secondly*, that it cannot be the *Monument* (Μνῆμα) *of Agamemnon*, according to *Pausanias*, because this was *within* the Citadel. If the names assigned by him to the different monuments of *Mycenæ* may be considered as duly authorised by history, which perhaps is doubtful, we might consider it as the *Heroum of Perseus*, with whose situation it seems accurately to correspond. As soon as *Pausanias* leaves the *Citadel*, and begins his journey towards *Argos*, the first object noticed by him is the Heroum; describing it as upon his *left* hand[1]. His account therefore agrees with the position of this magnificent *Sepulchre*, which is worthy of being at once both the *Tomb* and the *Temple* of the consecrated founder of *Mycenæ*. Here, if we had no other document to consult than the description of *Greece* by that author, we should be compelled to terminate our inquiry; but, fortunately for our subject, we are able to select as a guide upon this occasion a much more antient writer than *Pausanias*; one, indeed, who has cast but a

Heroum of *Perseus*.

(2) Ἐκ Μυκηνῶν δὲ ἐς Ἄργος ἐρχομένοις ἐν ἀριστερᾷ Περσέως παρὰ τὴν ὁδόν ἐστιν ΗΡΩΟΝ. *Pausaniæ Corinthiaca*, *c.* 18. *p.* 149. ed. *Kuhnii*.

glimmering light among the *Ruins of Mycenæ*, but every ray of it is precious. It was here that SOPHOCLES laid the scene of his *Electra*; and evidence is afforded, in the present appearance of the place, to prove that his allusions to the city were founded upon an actual view of its antiquities. When it is recollected that these allusions were made nearly six centuries before the time of *Pausanias*, every inference fairly deducible from them is entitled to consideration. It is worthy of remark, that *Sophocles* was thirty-one years of age when *Mycenæ* was laid waste by the *Argives*[2]; consequently he had ample opportunity of visiting the city prior to that event, and of gathering from its inhabitants the circumstances of its antient history; but *Pausanias* writing so long afterwards, although upon the spot, could only collect from oral testimony, and tradition, his account of the antiquities: indeed it has been already shewn, that, when speaking of *Mycenæ*, he says the inhabitants of *Argolis* remembered nothing more antient than the circumstances attending its downfall[3].

(2) According to the *Arundel Marbles*, *Sophocles* died B.C. 406, at the age of ninety-one, sixty years after the capture and destruction of *Mycenæ* by the *Argives*.

(3) Vid. *Pausan. Corinth.* c. 15. p. 144.

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Internal Evidence of *Sophocles* having visited the spot.

In the beginning of the *Electra*, the prospect is described as it was viewed by a spectator upon his arrival at *Mycenæ*; and the beauties of the poet can only be adequately estimated by persons who have been upon the spot. The best commentary upon the drama itself would be an accurate representation of the very scene, as it is exhibited to a spectator who is placed before the *Propylæa* of the *Acropolis* of *Mycenæ*. When the companion of *Orestes* is made to say, upon coming to the gates, that "*Argos* is present to the view[1], and that the *Heræum* is upon the *left* hand[2]," the Scholiast has been so confounded as to make of *Argos* and *Mycenæ* one city; whereas the speaker is only describing what the eye commands from that situation. *Argos* is thence in view; making a conspicuous object upon the *right* hand[3]; as the *Heræum*, according to *Pausanias*, also did upon the *left*[4].

(1) Τὸ γὰρ, παλαιὸν Ἄργος, οὗ 'πόθεις, τόδε.
Sophocl. Elect. v. 4. tom. I. p. 176. *Paris*, 1781.

(2) ——οὐξ ἀριστερᾶς δ' ὅδε,
Ἥρας ὁ κλεινὸς ναός.——
Ibid. vv. 11,12. p. 178.

(3) See Plates VIII. IX. facing pp. 36, 38, of *Gell's Itin. of Greece. Lond.* 1810. Sir *W. Gell's* drawings afford a valuable commentary upon the text of *Sophocles*, in the opening of the *Electra*.

(4) Μυκηνῶν δὲ ἐν ἀριστερᾷ, πέντε ἀπέχει καὶ δέκα στάδια τὸ Ἡραῖον. *Pausaniæ Corinthiaca*, c. 17. p. 147. ed. *Kuhnii*.

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These were objects naturally striking the attention in the noble prospect from the entrance to the city; and there could not have been an individual within the Theatre at *Athen* when this Tragedy was presented, who had ever visited *Mycenæ*, that would not have been sensible of the taste and accuracy of *Sophocles*, in making those remarks. We may now see whether this *Tumulus* is not alluded to by *Sophocles*, and by *Euripides*, and its situation distinctly pointed out as being on the *outside* of the gates, according to the usual custom respecting *Grecian* sepulchres. But, previous to this, it will be necessary to state, that when *Sophocles* mentions the *regal seat* of the Kings of *Mycenæ*, he is not speaking of a single building answering to the vulgar notion of a *house*, but of the whole *structure* of the fortress, wherein they resided; a *Citadel;* resembling that of the *Kremlin* at *Moscow*, formerly inhabited by *Russian* sovereigns; or, like the *Tower* of our metropolis, where the *English* monarchs once resided. It is in this sense that he uses the word Δῶμα[5],

(5) —— δῶμα Πελοπιδῶν——. *Sophocl. Elect.* v. 10. *Paris*, 1781.
Σύ τ' ὦ πατρῷον δῶμα.—— Ibid. v. 69.
Εἰ τοῦ τυράννου δώματ' Αἰγίσθου τάδε; Ibid. v. 663.
Δόμων ἔσω τῶνδ'—— Ibid. v. 40.
—— καταστάτην δόμων. Ibid. v. 72.

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Of the Δῶμα and Προπυλαία.

with reference to all the buildings inclosed by the *Acropolis;* and the gates of it are called *Propylæa*[1], as in the instance of the *Athenian Citadel.* This will be further evident when we procede to a description of the entrance to the *Acropolis;* for *the gate* is not more distinctly alluded to by *Pausanias* than by *Sophocles* himself, as will presently appear. *Orestes,* desirous of bearing his *vows* to his father's *tomb,* repairs thither before he enters the *Propylæa;* and *Electra,* who is only permitted to leave the *Citadel* in the absence of *Ægisthus,* meets *Chrysothemis* upon the *outside of the gates,* carrying the offerings sent by her mother to appease the *Manes* of *Agamemnon*[2]. The position of the *Sepulchre* seems, therefore, in all respects, to coincide with that of the *Tumulus* we are now describing; but the words of *Sophocles* are also decisive as to its *form;* for the *Tomb of Agamemnon* is not only called τάφος, but also κολώνη[3]: and as, in this Tragedy, the poet adapted his

Tomb of Agamemnon.

(1) *Sophocl. Elect.* v. 1391. In v. 1486, *Ægisthus* commands the gates (πόλας) to be thrown open.

(2) Τίν' αὖ σὺ τήνδε ΠΡΟΣ ΘΥΡΩΝΟΣ ἐξόδοις
Ἐλθοῦσα φωνεῖς, ὦ κασιγνήτη, φάτιν;
Ibid. vv. 330, 331. tom. I. p. 212.

(3) Ἐπεὶ γὰρ ἦλθον πατρὸς ΑΡΧΑΙΟΝ τάφον,
Ὁρᾷ ΚΟΛΩΝΗΣ ἐξ ἄκρας νεοῤῥύτους
Πηγὰς γάλακτος, καὶ περιστιφῆ κύκλῳ
Πάντων ὅσ' ἐστὶν ἀνθέων θήκην πατρός. Ibid. v. 899. p. 272.

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description to a real scene, and to existing objects, there seems reason to believe that, in his time at least, this remarkable *Sepulchre* was considered by the inhabitants of *Mycenæ* as the TOMB OF AGAMEMNON; although described by *Pausanias* rather as the *Heroum of Perseus*. But the most striking evidence for the situation of the *Tomb of Agamemnon* occurs in the *Electra of Euripides*. When *Orestes*, in that tragedy, relates to *Pylades* his nocturnal visit to the *sepulchre* of his father, it is expressly stated that he repaired thither *without entering within the walls*[4]. Possibly, therefore, the known existence of this *Tumulus*, and of its form and situation, suggested both to *Sophocles* and to *Euripides* their allusions to the *Tomb of Agamemnon*, and to the offerings made by *Orestes* at his father's *sepulchre*. The Reader, after a perusal of the facts, will, of course, adopt his own conjecture. We shall now proceed to a further description of the *Monument* itself.

Interior of the *Tumulus*.

Having descended from the top of it, we repaired to the entrance, upon its *eastern* side.

(4) Νυκτὸς δὲ τῇδε πρὸς τάφον μολὼν πατρὸς,
. κ. τ. λ.
ΚΑΙ ΤΕΙΧΕΩΝ ΜΕΝ ΕΝΤΟΣ ΟΥ ΒΑΙΝΩ ΠΟΔΑ . . .
Euripidis Electra, v. 90. p. 403. ed. *Barnes. Cantab.* 1694.

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Some steps, whereof the traces are visible, originally conducted to the door. This entrance, built with all the colossal grandeur of *Cyclopéan* architecture, is covered by a mass of *breccia*, of such prodigious size, that were it not for the testimony of others who have since visited the *Tomb*, an author, in simply stating its dimensions, might be supposed to exceed the truth. The door itself is not more than ten feet wide; and it is shaped like the windows and doors of the *Egyptian* and earliest *Grecian* buildings, wider at the bottom than at the top; forming a passage six yards long, covered by two stones.

Enormous Lintel.

The slab now particularly alluded to, is the innermost entablature; lying across the uprights of the portal; extending many feet into the walls of the *Tomb*, on either side. This vast *lintel* is best seen by a person standing within the *Tomb*, who is looking back towards the entrance[1]: it consists of a coarse-grained *breccia*, finished almost to a polish: and the same siliceous aggregate may be observed in the mountains near *Mycenæ*, as at *Athens*. We carefully measured this mass, and found it to equal twenty-seven feet in length, seventeen feet in width, and four feet seven inches in

(1) See Plate VI. of *Gell*'s Itin. of *Greece*, facing p. 34. *Lond.* 1810.

thickness. There are other stones also of immense size within the *Tomb;* but this is the most considerable; and perhaps it may be mentioned as the largest slab of hewn stone in the world[2]. Over this entrance there is a triangular aperture; the base of the triangle coinciding with the *lintel* of the portal, and its vertex terminating pyramidically upwards, so as to complete, with the inclining sides of the door, an acute, or lancet arch. This style of architecture, characterizing all the buildings of *Mycenæ* and of *Tiryns,* is worthy of particular attention; for without dwelling upon any nugatory distinctions as to the manner wherein such arches were constructed; whether by projecting horizontal courses of stone, or by the latter invention of the curvature exemplified in all the older *Saracenic* buildings[3], it is evident that the *acute* or *lancet arch* is, in fact, the oldest form of *arch* known in the world; and that examples of it may be referred to, in buildings

(2) Excepting only *Pompey's Pillar:* but this is of a different form, being not so wide, although much longer. The famous pedestal of the statue of *Peter the Great,* at *Petersburg,* often described as an entire mass of *granite,* consists of several pieces.

(3) See "*Two Letters on the subject of Gothic Architecture,*" by the Rev. *John Haggitt; Camb.* 1813; wherein the Eastern origin of the "*Pointed Style*" is clearly demonstrated.

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erected before the War of *Troy*. The use of the *triangular aperture* above the portal is satisfactorily explained by the appearance of the *Gate of Mycenæ*, where a similar opening is filled by a *triangular* piece of sculpture in *alto-relievo*. The cause of placing such tablets in such situations may be shewn by reference to existing superstition: they were severally what a *Russian* of the present day would call the *Obraze* or *Bogh;* an idolatrous type or symbol of the mythology of the country. *Sophocles*, in the description he affords of *Mycenæ*, alludes to this antient custom, as will afterwards appear. Having passed the entrance, and being arrived within the interior of the *tomb*, we were much struck by the grandeur of its internal appearance. Here we found that what appears externally to be nothing more than a high conical *mound* of earth, contains within it a circular chamber of stone, regularly built, and terminating above in a conical dome, corresponding with the exterior shape of the *tumulus*. Its form has been aptly compared to that of an *English* bee-hive[1]. The interior superficies of the stone was once lined either with *metal* or

Use of the Triangular Cavity above the Entrance.

Inner Chamber.

(1) The *Greek* bee-hives have a different form: they are generally cylindrical.

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with *marble* plates, fastened on by *bronze* nails; many of which now remain as they were originally driven into the sides. These *nails* have been analyzed, and proved to consist of *copper* and *tin*[2]: the *metal* is therefore, properly speaking, the χαλκὸς of *Homer*, or *bronze;* a compound distinguished from the *orichalcum*[3], or *brass*, of later ages, which consisted of *copper* and *zinc*. We had scarcely entered beneath the dome, before we observed, upon the right hand, another portal, leading from the principal chamber of the *tomb* to an interior apartment of a square form and smaller dimensions. The door-way to this had the same sort of triangular aperture above it that we had noticed over the main entrance to the *sepulchre;* and as it was nearly closed to the top with earth, we stepped

(2) In the proportion of eighty-eight parts of copper added to twelve of tin, according to their analysis by Mr. *Hatchett*. The same constituents, nearly in the same proportion, exist in all very antient *bronze*. The celebrated *W. H. Wollaston*, M.D. Secretary to the *Royal Society*, analyzed some *bronze* arrow-heads of great antiquity found near *Kremenchúck* in the *South of Russia*, and observed the same compound of *copper* and *tin*. Possibly the most antient *bronze* may be derived from a *native alloy* consisting of the two metals in this state of combination.

(3) See *Watson*'s Chemical Essays, vol. IV. p. 85, et seq. *Camb.* 1786. where the learned author ingeniously proves that the *orichalcum* of the *Romans* was a metallic substance analogous to our compound of *copper* and *zinc;* or *brass*.

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into the triangular cavity above the lintel, that we might look down into the area of this inner chamber; but here it was too dark to discern any thing. Being afraid to venture into a place of unknown depth, we collected and kindled a fagot of dry bushes, and, throwing this in a blaze to the bottom, we saw that we might easily leap down and examine the whole cavity. The diameter of the circular chamber is sixteen yards; but the dimensions of the square apartment do not exceed nine yards by seven. We did not measure the height of the dome; but the elevation of the vertex of the cone, from the floor in its present state, is said to be about seventeen yards[1].

After leaving this sepulchre, the *Cyclopéan* walls of MYCENÆ, extending to a short distance in a parallel projection from the entrance to the *Citadel*, pointed out to us the approach to the *gate* on this side; which is built like *Stonehenge*, with two uprights of stone, and a transverse entablature of the same massive construction. Above this is a *triangular repository* similar to those already described within the tomb; but

(1) See *Gell's* Itin. of *Greece*, p. 30. *Lond.* 1810.

instead of being empty, as in the former instances, it is entirely filled by an enormous *alto-relievo*, upon a stone block of a *triangular* form; exhibiting *two Lions*, or rather *Panthers*, standing like the supporters of a modern coat of arms. This is the identical piece of sculpture noticed by *Pausanias* as being over the *gate* of the *Citadel*[2]. But the mention he has made of it does not appear to have been the only instance where this curious specimen of the sculpture of the heroic ages is noticed by antient writers. The allusions to a *real scene* in the *Electra* of *Sophocles* have been recently stated; and while we now shew that the same drama has also preserved the record of a very curious superstition, it will likewise appear that this remarkable monument of the antient mythology of *Mycenæ* did not escape his notice. *Orestes*, before entering the *Citadel*, speaks of worshipping the statutes of the Gods of the country which are stationed in the *Propylæa*[3]. The antient custom of *consecrating gates*, by placing

Leonine Gate.

(2) Λείπεται δὲ ὅμως ἔτι καὶ ἄλλα τοῦ περιβόλου, καὶ ἡ πύλη· ΛΕΟΝΤΕΣ δὲ ἐφεστήκασιν αὐτῇ. *Pausan. Corinth.* c. 16. p. 146. ed. *Kuhnii.*

(3) ——πατρῷα προσκύσαν θ' ἕδη
Θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε.
Sophocl. Elect. v. 1391. tom. I. p. 328. *Par.* 1781.

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sacred images above them, has existed in every period of history; and it is yet retained in some countries. There is still a *holy gate* belonging to the *Kremlin* at *Moscow;* and the practice here alluded to is daily exemplified in the *Russian* city, by all who enter or leave the *Citadel* through that *gate.* Every thing therefore conspires to render the Ruins of *Mycenæ,* and especially of this entrance to the *Acropolis,* preeminently interesting; whether we consider their venerable age, or the allusions made to them in such distant periods when they were visited by the Poets and Historians of *Greece* as the classical antiquities of their country; or the indisputable examples they afford of the architecture, sculpture, mythology, and customs of the heroic ages. The walls of *Mycenæ,* like those of the Citadels of *Argos* and *Tiryns,* were of *Cyclopéan* masonry, and its *gates* denote the same gigantic style of structure. Any person who has seen the sort of work exhibited by *Stonehenge,* and by many other *Celtic* remains of a similar nature, will be at no loss to figure to his imagination the *uprights* and the *lintels* of the *Gates* of *Mycenæ.* We endeavoured to measure those of the principal entrance, over which the *leonine images* are placed. The length of the *lintel* equals fifteen

Dimensions and description of the *Propylæa.*

feet two inches; its breadth, six feet nine inches; and its thickness, four feet: and it is of one entire mass of stone. The two *uprights* supporting this enormous slab might afford still ampler dimensions; but these are almost buried in the soil and rubbish which have accumulated below so as to reach nearly to the *lintel*. Above this *lintel* stands the remarkable piece of sculpture alluded to by *Sophocles*[1] and by *Pausanias*[2]. It therefore requires a distinct examination, and a very particular description. The last of these authors, in the passage before cited[3], has called the two animals, there represented, *Lions;* but they are evidently *Panthers,* or *Tigers;* the more appropriate emblems of that branch of the Heathen Mythology which was peculiarly venerated by the inhabitants of *Mycenæ*[4]. This piece of sculpture is, as before stated, an *alto-relievo* of a triangular form; the base of the triangle resting upon the *lintel* of the gate; and its top pointing upwards, in such a manner, that a perpendicular line bisecting

Mythological Symbols.

(1) Vid. *Sophocl. Elect.* v. 1391.
(2) Vid. *Pausan.* in *Corinth.* c. 16. p. 146. ed. *Kuhnii.*
(3) Ibid. See the words of *Pausanias* in a former Note.
(4) Vid. *Sophocl. Elect.* passim.

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the angle of the vertex would also divide the *lintel* into two equal parts. Such a line has been used by the antient sculptor for the position of a pillar exactly resembling a sepulchral *Stélé*, resting upon a pedestal over the *lintel*; but this pillar is most singularly inverted, the major diameter of the shaft being placed uppermost; so that, contrary to every rule we are acquainted with respecting antient pillars, its diameter is less towards the base than at the capital. As to the order of architecture denoted by this pillar, it is rather *Tuscan* than *Doric*; and it is remarkably ornamented by *four balls*, placed horizontally above the *Abacus*. There is also a circular ornament, or *Orb*, in the front of the pedestal, which is a double *Torus*. The pillar is further supported by *two Panthers*; one standing erect on either side of it, with his hinder feet upon the *lintel*. but with his two fore-paws upon the pedestal of the pillar. The heads of these animals seem to have been originally raised, fronting each other, above the capital; where they probably met, and occupied the space included by the vertex of the triangle; but they have been broken off, and no part of them is now to be seen. The *two Panthers*, thus placed on the two sides of

the pillar, exactly resemble the supporters used in heraldry for an armorial ensign[1]. The dimensions of this *alto-relievo* are as follow: the height, nine feet eight inches; the width, in the broadest part towards the base of the triangle, eleven feet nine inches; the thickness of the slab, one foot ten inches. The stone itself exhibits, upon one side of it, evident marks of a saw; but it is in other respects extremely rude. As it has been fortunately preserved in its pristine situation, it serves to explain the nature of the triangular cavities above the doors in the *tomb* we have so lately described; proving that they were each similarly occupied by a *sacred tablet* of the same pyramidal or triangular form. We have before seen that the whole inclosure of the *Acropolis* of *Athens* was one vast *shrine* or *consecrated peribolus;* and the *Citadel* of *Mycenæ* upon a smaller scale was probably of the same nature. These *tablets,* therefore, were the *Hiera,* at the *Gates* of the *holy places* before which the people worshipped. Of the homage so rendered at the entering in of sanctuaries, we find frequent allusion in the Scriptures. It is said in *Ezekiel*[2], that "THE

Consecrated Gates.

(1) See the *Vignette* to this Chapter.

(2) *Ezekiel* xlvi. 3.

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PEOPLE OF THE LAND SHALL WORSHIP AT THE DOOR OF THE GATE BEFORE THE LORD, IN THE SABBATHS, AND IN THE NEW MOONS:" and in the sublime song of the *sons of Korah*[1], the *Gates* of the *Acropolis* of *Jerusalem*, owing to their sanctity, are described as of more estimation in the sight of God, "than all the dwellings of Jacob." *Mycenæ* has preserved for us, in a state of admirable perfection, a model of one of the oldest *Citadels* of the world; nor can there be found a more valuable monument for the consideration of the scholar profoundly versed in the history of antient art, than these precious relics of her *Propylæa*, exhibiting examples of sculpture more antient than the *Trojan* War, and of the style of fortification used in the heroic ages; and also a plan of those *Gates*, where not only religious ceremonies were performed, but also the courts of judicature were held[2]. For this purpose, it was necessary that there should be a paved court, or open space, in the front of the *Propylæa;* as

(1) *Psalms* lxxxvii. 2.

(2) Vide *Chronicon Parium*, Epoch 5. where the *place of Council* for the *Amphictyones* is called Πυλαία. *Suidas* says, that not only the place (ὁ τόπος,) but the Assembly itself, had this name. (Vid. *Suid.* in voc. Πυλαγόραι.) See also *Job* xxix. 7. *Ps.* lxix. 12, &c.

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it was here that kings and magistrates held their sittings upon solemn occasions. It is said of the kings of *Israel* and *Judah*, that they sat on their thrones in *a void place*[3], IN THE ENTRANCE OF THE GATES OF SAMARIA, where ALL THE PROPHETS PROPHESIED BEFORE THEM. The Gate of *Mycenæ* affords a perfect commentary upon this and similar passages of Scripture: the walls of the *Acropolis* project in parallel lines before the entrance, forming the sort of area, or oblong court, before the *Propylæa*, to which allusion is thus made; and it is in this open space before the *Citadel* that *Sophocles* has laid the scene in the beginning of his *Electra*. The *Markets* were always in these places[4], as it is now the custom before the *Gates* of *Acre*, and many other towns in the *East*: hence it is probable, that, in the mention made by *Sophocles* of the *Lycean Forum*[5], he is not alluding to one of the public *Fora* of *Argos*, but to the *Pylagora* or *Market-place* at the *Gate* of *Mycenæ*, whose inhabitants, in common with all the *Argives*, worshipped the *Lycean Apollo*.

Of the *Pylagoræ*

(3) Or *floor*, according to the *Hebrew*. See 1 *Kings* xxii. 10.

(4) See 2 *Kings* i. 18.

(5) Αὕτη δ', Ὀρέστα τοῦ λυκοκτόνου θεοῦ
Ἀγορὰ Λύκειος.——
Soph. Elect. v. 6. pp. 176, 178. tom. I. *Paris*, 1781.

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Worship of the *Sun*.

The same author makes the worship of *Apollo*, or the *Sun*, the peculiar mythology of the city[1]; and it is confirmed by the curious symbols of the *Propylæa*, before which *Orestes* pays his adoration[2]. *Apollo*, as a type of the *Sun*, was the same divinity as *Bacchus*; and the *two Panthers* supporting *the pillar* represent a species of animal well known to have been sacred to the *Indian Bacchus*. This divinity, also, the *Osiris* of *Egypt*, was often represented by the simple type of *an orb*; hence the introduction of the *orbicular* symbols: and among the different forms of images set up by antient nations in honour of the *Sun*, that of a *pillar* is known to have been one. There was an image of *Apollo* which had this form at *Amyclæ*[3]; and the *Sun-images* mentioned in the Sacred Scriptures seem to have been of the same nature. In the book of the *Jewish* Law, immediately preceding the passage where the *Israelites* are commanded to abstain from the worship of "the *sun*, or *moon*, or any of the host of heaven," it is forbidden to them to set up any *idolatrous pillar*[4]. All

Ægyptian Characteristics.

(1) *Soph. Elect.* v. 1393, κ. τ. λ.
(2) Ibid. v. 1391.
(3) Vid. *Pausan.* in *Laconic.* c. 19. p. 257. ed. *Kuhnii.*
(4) *Deuteronomy*, xvi. 22; xvii. 3.

the superstitions and festivities connected with the *Dionysia* came into *Greece* with *Danaus* from *Egypt*[5]. The cities of *Argolis* are, consequently, of all places the most likely to retain vestiges of these antient *orgies*; and the *orbicular* symbols consecrated to the *Sun*, together with the *pyramidal* form of the *tablets*, the style of architecture observable in the walls of *Mycenæ*, and the magnificent remains of the the *sepulchres* of her kings, all associate with our recollections of *Egypt*, and forcibly direct the attention towards that country. That the rites of *Apollo* at *Mycenæ* had reference to the worship of the *Sun* is a circumstance beautifully and classically alluded to by *Sophocles*; who introduces *Electra* hailing the *holy light*[6], and calling the *swallow* Messenger of THE GOD[7], because, being the *herald* of the *coming spring*, it was then held sacred, as it now is in that country.

(5) According to *Plutarch*, the *Dionysia* were the same with the *Ægyptian Pamylia*. Τὴν δὲ τῶν ΠΑΜΥΛΙΩΝ ἑορτὴν ἄγοντες, (ὥσπερ εἴρηται) φαλλικὴν οὖσαν, κ. τ. λ. *Plut. de Isid. et Osir. cap.* 36. *Francof.* 1599. For the *Ægyptian* origin of these festivals, see also *Herodot. lib.* ii. The *Orgia*, and *Trieterica*, came from *Thrace*, but they were originally from *Ægypt*. See *Diod. Sic. vol.* I. *pp.* 239, 248.

(6) Ὦ φάος ἀγνόν. *Sophocl. Elect.* v. 86. p. 186. tom. I. *Paris*, 1781.

(7) Διὸς ἄγγελος. Ibid. v. 149.

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Walls of *Mycenæ*.

This gate faces the *north-west*. After we had passed it, we followed the circuit made by the walls around the hill of the *Citadel*. These consist of huge unhewn masses of stone, so fitted and adapted to each other as to have given rise to an opinion that the power of man was inadequate to the labour necessary in building them. Hence the epithet of *Cyclopéan*, bestowed upon them by different authors[1]. The *Peribolus* they inclose is oblong, and about three hundred and thirty yards in length. Upon the northern side are the remains of another *portal*, quite as entire as that we have already described, and built in the same manner; excepting that a plain triangular mass of stone rests upon the *lintel* of the gateway, instead of a sculptured block as in the former instance. We saw within the walls of the *Citadel* an antient cistern, which had been hollowed out of the *breccia* rock, and lined with stucco. The *Romans* had no settlement at *Mycenæ;* but such is the state of preservation

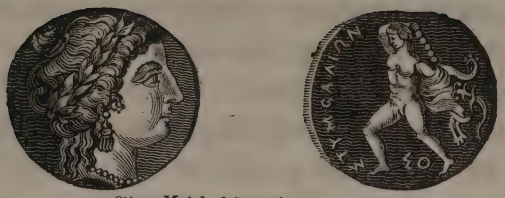
Antient Cistern.

(1) Κυκλώπειαν πόλιν (in *Euripid. Hercule Furente*). Κυκλώπων Θυμέλας (*Iphigen.* in *Aul.*) Κυκλωπεία οὐρανία τείχη (in *Sophocl. Elect.*) Κυκλώπων δὲ καὶ ταῦτα ἔργα εἶναι λέγουσιν. *Pausan.* in *Corinth.* c. 16. p. 146. ed. *Kuhnii.*

in which the cement yet exists upon the sides of this reservoir, that it is difficult to explain the cause of its perfection after so many centuries. Similar excavations may be observed in the *Acropolis* of *Argos;* also upon the *Mount of Olives* near to *Jerusalem;* and among the remains of the antient cities of *Taurica Chersonesus,* particularly in the rocks above the *Portus Symbolorum.* The porous nature of *breccia* rocks may serve to explain the use and perhaps the absolute necessity of the *stucco* here; and it may also illustrate the well-known fable concerning those *porous vessels* which the *Danaïdes* were doomed to fill; probably alluding to the *cisterns of Argos* which the daughters of *Danaus* were compelled to supply with water, according to the usual employment of women in the *East.* The other antiquities of *Mycenæ* must remain for the more attentive examination of future travellers; who, as it is hoped, will visit the *Ruins* provided with the necessary implements for making researches, where, with the slightest precaution, they will be little liable to interruption on the part of the *Turks:* the place being as destitute of inhabitants, and almost as little known or regarded, as it was in the time of *Strabo;* when it was believed that

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not a vestige of *Mycenæ* could be found. The inducement towards such inquiries is of no common nature: whatever may be discovered will relate to the history of a city which ceased to be inhabited long before the *Macedonian* conquest, and to the manners of a people coëval with *Æschylus*, with *Sophocles*, and with *Euripides*.



Silver Medal of Stymphalus *in* Arcadia.

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PELOPONNESUS.

Journey to Nemea—*Defile of* Tretus—*Cave of the* Nemeæan Lion—*Fountain of* Archemorus—*Temple of the* Nemeæan Jupiter—Albanians—*Monument of* Lycurgus—Nemeæan *River*—Apesas—Sicyonian *Plain*—Sicyon—Theatre—*Prospect from the* Coilon—Stadium—Temple of Bacchus—*Other Antiquities*—*Medals*—*Paved Way*—*Fertility of the Land*—Corinth—*Fountain of the Nymph* Pirene—Sisyphéum—*Temple of* Octavia—*Visit to the Governor*—Odéum—*Climate of* Corinth.

Journey to *Nemea.*

AFTER leaving *Mycenæ,* we again descended towards the Plain of *Argos*[1], lying *westward;* and coming to a village called *Carvati,* made a

(1) "We descended from *Mycenæ* into the rich plain of *Argos;* not now deserving the epithet of *ἱππόβοτος,* for the horses in this neighbourhood are beyond measure miserable."—*Colonel Squire's MS. Correspondence.*

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hearty meal upon eggs and coffee. We carried with us an introductory letter to a person named *Andriano*, who had discovered, as we were informed, another *Tomb* at *Mycenæ*, similar to the one we have described; but we could not find him, and the people of the village knew nothing of it. We therefore continued our journey *northward* for *Nemea*. As this route lies out of the antient road from *Corinth* to *Argos*, (which did not pass through *Nemea*,) the objects noticed by *Pausanias*, in the beginning of that part of his second book which he calls ARGOLICA, do not occur. The city of *Cleonæ* was one of this number[1]; whose remains have been observed in the road to *Corinth*, and at ten miles' distance from that city[2]. The road from *Mycenæ* to *Nemea* coincides with the road to *Corinth* for a short distance after leaving *Carvati*; but upon reaching the mountains, which separate the two plains of *Argos* and *Nemea*, it bears off by a defile across a mountain towards the *west*. Some allusion to

Defile of *Tretus*.

(1) Ἐκ Κορίνθου δ' εἰς Ἄργος ἐρχομένῳ Κλεωναὶ πόλις ἐστὶν οὐ μεγάλη. *Pausan.* in *Corinth.* c. 15. p. 143. ed. *Kuhnii.*

(2) *Chandler* found them upon a hill in the direct road from *Argos* to *Corinth*. *See Chandler's Travels in Greece, ch.* 57. *p.* 234. *Oxford*, 1776.

this defile occurs in *Pausanias*, and to its deviation from the main road: he says there were two ways of going from *Cleonæ* to *Argos*; one of them by *Tretus*, a narrow and a circuitous way, but the best *carriage* road of the two[3]. As we entered this defile, we travelled by the side of a rivulet of very clear water, through woods which were once the haunts of the famous *Nemæean Lion*. The only animals we saw were some very fine tortoises. We passed one or two huts inhabited by wild-looking fellows, who told us they were the guards of the pass. They offered us water, and we gave them a few *paras*. Near this place, we observed the remains of the old road alluded to by *Pausanias* in his account of this defile: the marks of wheels were yet visible; the surface of the stone being furrowed into ruts; which must have been worn by the wheels of antient carriages[4]; because vehicles of this kind are

(3) Ἐκ Κλεωνῶν δέ εἰσιν ἐς Ἄργος ὁδοὶ δύο· ἡ μὲν ἀνδράσιν εὐζώνοις καί ἐστιν ἐπίτομος, ἡ δὲ ἐπὶ τοῦ καλουμένου Τρητοῦ, στενὴ μὲν καὶ αὐτὴ περιεχόντων ὀρῶν, ὀχήμασι δέ ἐστιν ὅμως ἐπιτηδειοτέρα. *Pausan.* ibid. p. 144.

(4) Sir *W. Gell* measured the distance between the furrows. According to his observation, the wheels of antient carriages "were placed at about the same distance from each other as in those of modern times." *See Itin. of Greece, p. 27. Lond.* 1801.

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not now used by the inhabitants of the *Peloponnesus*. The mountain over which the defile leads is still called *Treto* by the natives; it extends from *east* to *west*, along the southern side of the Plain of *Nemea*. And this defile is all that *Pausanias* means by "*Tretus;*" but some persons have believed that there was a town called *Tretum*, lying to the *north* of *Argos*[1]. We made diligent inquiry after the *Cave of the Nemeæan Lion*, mentioned by the same author; being well assured that in a country famous for the *caverns* contained in its limestone mountains, an allusion of this kind would not have been made by so accurate an author without actual reference to some *cave* having borne this appellation. The guides from *Argos* knew nothing of it; but the people of *Nemea* afterwards brought us back again to visit a hollow rock, hardly deserving the name of a *cave*, although no unlikely place for the den of a lion. As other travellers may be curious to visit it, we shall describe its situation in such a manner

Cave of the *Nemeæan Lion*.

(1) "TRETUM, petite ville de l'Argolide, *presqu'au nord d'Argos*. Dans les montagnes près de cette ville, on montroit *une caverne* où se retiroit, disoit-on, le lion féroce dont les poëtes ont attribué la mort à Hercule," &c. *Encyclopédie Méthodique. Géographie Ancienne, par Mentelle. Tome troisième, p.* 373. *à Paris*, 1792.

that they may be easily guided to the spot. It is situate upon the top of the mountain, just before the descent begins towards *Nemea*, but upon the side of it which regards the *Gulph of Argos;* commanding a view of all the country in that direction. If it be visited from *Nemea*, its bearing by the compass, from the three columns of the *Temple of Jupiter*, is due *south-east;* those columns being on the *north-west* side of *Tretus*, and at the base of the mountain; and this cave at the summit, on the contrary side, facing *Argos* and *Nauplia*. It consists simply of an overhanging rock in the midst of thickets, on the *left* side of the road from *Nemea* to *Argos*; forming a shed, where the shepherds sometimes pen their folds. As the situation is lofty, we made the following observations by a small pocket compass.

A pointed summit, called the *Peak of Giria*, or *Gerio*, antiently *Mons Gerania*, the most distant object s.w. & by w.
Citadel of *Argos* s. s. w.
Citadel of *Nauplia* s.
Citadel of *Corinth* E. N. E. — Below the eye, in this direction, the site of *Cleonæ* may be discerned in the few remaining vestiges of that city.

This is the only *cave* of any description that

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we could hear of in the neighbourhood: the people of the country knew of no other; and we may consider it as identified with the *cave* mentioned by *Pausanias*, from the circumstance of its position upon a mountain still bearing the name of the place assigned by him for its situation[1]. Its distance also from the ruins of the *Temple*, being about a mile and a half, agrees with that which he has stated, of fifteen *stadia*[2].

After regaining the road, the descent from this place soon conducts the traveller into the plain of NEMEA. We passed the fountain of *Archemorus*, once called *Langia*, and now *Licoriæ*. Near to it we saw the *Tomb of Opheltes*[3], at present nothing more than a heap of stones. *Pausanias* calls the fountain the *Adrastéan* spring[4]: a superstition connected with it gave rise to all the sanctity and celebrity of the

Fountain of *Archemorus*.

(1) Vid. *Pausan.* in *Corinth.* c. 15. *p.* 144. ed. *Kuhnii.*

(2) Ἐν τούτοις τοῖς ὄρεσι τὸ σπήλαιον ἔτι δείκνυται τοῦ λέοντος, καὶ ἡ Νεμέα τὸ χωρίον ἀπέχει σταδίους πέντε που καὶ δέκα. ἐν δὲ αὐτῇ Νεμείου τοῦ Διὸς ναός ἐστι θέας ἄξιος. Ibid.

(3) Ἐνταῦθά ἐστι μὲν Ὀφέλτου τάφος. Ibid.

(4) Τὴν δὲ πηγὴν Ἀδράστειαν ὀνομάζουσιν, εἴτε ἐπ' ἄλλῃ τινὶ αἰτίᾳ, εἴτε καὶ ἀνευρόντος αὐτὴν Ἀδράστου. Ibid.

surrounding *Grove*: victors in the *Nemeæan Games* received no other reward than a chaplet made of the wild *parsley*[5] that grew upon its margin; and the herb itself, from the circumstance of its locality, was fabled to have sprung from the blood of *Archemorus*, in consequence of whose death the spring is said to have received its name[6]. We then came to the Ruins of the TEMPLE OF THE NEMEÆAN JUPITER, which form a striking object as the plain opens. Three beautiful columns of the *Doric* order, without bases, two supporting an entablature, and a third at a small distance sustaining its capital only, are all that remain of this once magnificent edifice; but they stand in the midst of huge blocks of marble, lying in all positions; the fragments of other columns, and the sumptuous materials of the building, detached from its walls and foundations. The mountain *Tretus*

Temple of the *Nemeæan Jupiter*.

(5) Victors at the *Nemeæan Games*, according to *Plutarch* (*in Timoleon.*) were crowned with *parsley* said to have sprung out of the blood of *Archemorus*. "This is the very herb," says *Plutarch*, "wherewith we adorn the sepulchres of the dead." The *Nemeæan* were *funereal games*: the Presidents were clothed in *black* garments.

(6) "Una tamen tacitas, sed, jussu numinis, undas
Hæc quoque secreta nutrit *Langia* sub umbra,
Nondum illi raptus dederat lacrymabile nomen
Archemorus, nec fama Deæ."——

Statius Thebaid. lib. iv.

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makes a conspicuous figure, as seen from this *temple* towards the *south-east*. A poor village, consisting of three or four huts, somewhat farther in the plain to the *north* of this mountain, and *north-east* of the *temple*, now occupies the situation of the antient village of *Nemea*. It bears the name of *Colonna;* probably bestowed upon it in consequence of these Ruins. One of its inhabitants, coming from those huts, joined our company at the *Temple*. He told us that there were formerly *ninety* columns all standing at this place; and the other inhabitants of his little village persisted in the same story. The columns now remaining, and the broken shafts of many other lying near to them, are grooved: they measure four feet ten inches in diameter. The stones of the foundation of the *Temple* are of very great size. We observed the wild pear-tree, mentioned by *Chandler*[1] so many years before, still growing among the stones on one side of the Ruin. He pitched his tent within the cell of the *Temple*, " upon its clear and level area." Not having such comfortable means of accommodation for the night, we accompanied the

(1) See *Chandler's* Travels in *Greece*, p. 332. *Oxford*, 1776.

peasant who had joined us, to the village, where the *Tchohadar* had already arrived and engaged one of the huts for our reception. The poor *Albanians*, to whom this little habitation belonged, had swept the earth floor and kindled a fire upon it; the smoke escaping through a hole in the roof: one end of the hut being occupied by their cattle and poultry, and the other by the family and their guests. Having killed and boiled a large fowl, we made broth for all the party; sitting in a circle round the fire. Afterwards, imitating the example offered to us by our host and his family, we placed our feet towards the embers, and stretched ourselves upon the floor of the cottage until the morning. We perceived during the night, that the women, instead of sleeping, were always tending the fire; bringing fresh fuel when it was wanted, and spreading out the embers so as to warm the feet of the men, who were lying around the hearth. When these peasants had taken a short nap, they sate up, and began talking. The conversation turned upon the oppressions of their *Turkish* masters. The owner of the hut told us that each male is compelled to pay a tax of seventy *piastres;* that, for himself, having three sons, they demanded of him an annual payment

Albanians.

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of two hundred and eighty *piastres*, besides other contributions; that he toiled incessantly with his children to gain enough to satisfy their demands, but found himself unable, after all his endeavours. Having said this, the poor man shed tears; asking us if the time would ever arrive when *Greece* might be delivered from the *Moslem* tyranny: and adding, "If we had but a leader, we should flock together by thousands, and soon put an end to *Turkish* dominion." Towards morning, the braying of their donkies set them all in motion. Having asked the cause of the stir, they told us that the day was going to break; and upon further inquiry we learned that the braying of an ass was considered a better indication of the approaching dawn than the crowing of a cock. In the present instance they were certainly not deceived, for we had no sooner boiled our coffee than day-light appeared.

We then returned to the Ruins. Near to the remains of the *Temple*, and upon the *south* side of it, we saw a small chapel, containing some *Doric* fragments, standing upon an antient *tumulus*; perhaps the *Monument* of LYCURGUS, father of *Opheltes*; for this is mentioned by *Pausanias* as a

Monument of *Lycurgus*.

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mound of earth. Scarcely a vestige of the *grove* remains where the *triennial games* were celebrated; unless a solitary tree, here and there, may be considered as relics[1]. The plain all around the *Temple* exhibits an open surface of agricultural soil. We could discover no trace either of a *Stadium* or of a *Theatre*[2]; both of which are found in every other part of *Greece* where solemn *games* were celebrated. When every other monument by which *Nemea* was adorned shall have disappeared, this *tomb*, with that of *Opheltes*, and the *fountain of Archemorus* upon the slope of the neighbouring hill, will be the only indications of the situation of the *sacred grove*. The three remaining columns of the *Temple of Jupiter* are not likely to continue long in their present place: some diplomatic *virtuoso*, or pillaging *Pasha*, will bear away these

(1) *Pausanias* says that the *temple* was surrounded by a *grove* of cypresses. Κυπαρίσσων τε ἄλσος ἐστὶν περὶ τὸν ναόν. (*Vid. Pausan. in Cor. c.* 15. *p.* 144.) No cypress-tree is now to be seen near the Ruins.

(2) It does not necessarily follow, that if this be the *Temple* of *Nemeæan Jove*, the *Games* were celebrated close to the spot where the *Temple* stands. Sir *W. Gell* found the remains of a *Theatre* in his journey from *Corinth* to *Nemea*; which, although he does not seem to be aware of the circumstance, may be that of the *Nemeæan Games*. He is just entering the *Nemeæan Plain* or valley; and he says, "Here joins the road leading from *Mycenæ* to *Nemea*, which turning to the right, falls into the Valley of *Nemea*, between the site of a *Theatre* on the right, and a *fount* on the left, now dry." *See Gell's Itin. of Greece, p.* 22. *Lond.* 1801.

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marble relics; and then, notwithstanding the boast of *Statius*[1], the very site of the consecrated *games*, whether instituted to commemorate *Hypsipyle's loss*, or the *first labour of Hercules*[2], may become a theme of dispute. Perhaps, indeed, the *Temple* is not of the high antiquity that has been assigned to it. The columns are said not to bear the due proportion which is usually observed in the early examples of *Doric* architecture[3]. This edifice may have been erected by *Hadrian*, when that emperor restored to the *Nemeæan* and to the *Isthmian* Games their original splendour.

Nemeæan River.

Early this morning, *Wednesday, November* the *eleventh*, we began our journey towards SICYON, now called *Basilico;* following the course of the *Nemeæan rivulet.* This stream is alluded to by *Statius*, with reference to the fountain before

(1) ——"manet ingens gloria Nympham,
Cum tristem *Hypsipylem* ducibus sudatus *Achæis*
Ludus, et atra sacrum recolit Triëteris *Ophelten.*"
Statius, Thebaid. lib. iv.

(2) According to *Ælian*, lib. iv. c. 5, *Hercules* transferred to *Cleonæ* the honours bestowed upon him by the *Nemeans*, for subduing the lion.

(3) Sir *W. Gell* makes the diameters of the columns of the peristyle equal five feet two inches and a half, and observes that the columns are higher in proportion to their diameters than is usual in the *Doric* Order. *See Itin. of Greece, p.* 23. *Lond.* 1801.

mentioned[4]. It flows in a deep ravine after leaving the plain, and then passes between the mountains which separate the *Nemeæan Plain* from that of *Sicyon*. On either side of the rivulet the rocks appeared to consist of a whitish chalky limestone. As we rode along the left bank of the rivulet, we saw, upon our right, a table mountain, believed by *Chandler*[5] to be the *Apesas* of *Pausanias*, where *Perseus* was said to have sacrificed to *Jupiter*. Its flat top, he says, is visible in the *Gulph of Corinth*. We passed some ruined Chapels upon our left. Almost every building of this kind in *Greece* has been erected upon the ruins of some *Pagan* sanctuary; for which reason they are always worthy of a particular examination. After riding about two hours along the *Nemeæan rivulet*, we suddenly quitted its course upon our *right*, and beheld *Sicyon*, occupying an elevated situation upon some whitish cliffs. Here we noticed a *Tomb* and Ruins upon our *right* hand, and immediately descended into the great fertile plain which extends along the *Sinus Corinthiacus*, between *Sicyon* and *Corinth*. Soon after

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Apesas.

Sicyonian Plain.

(4) ——"tamen avia servat
Et nemus, et fluvium." *Stat. Thel. lib.* iv.

(5) Trav. in *Greece*, p. 233. *Oxf.* 1776.

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entering into this plain, we observed, upon our *right* hand, a Chapel, containing *Ionic* capitals, and other marble fragments. Hence we continued our journey upon a level and highly fertile soil, cultivated like a garden: after crossing a river, we observed, in several places upon our *left*, the ruins of antient buildings. We *Sicyon.* then came to the site of the city of SICYON.

So little is known concerning this antient seat of *Grecian* power, that it is not possible to ascertain in what period it dwindled from its high pre-eminence, to become, what it now is, one of the most wretched villages of the *Peloponnesus*. The remains of its former magnificence are still considerable; and, in some instances, they exist in such a state of preservation, that it is evident the buildings of the city either survived the earthquakes said to have overwhelmed them, or they must have been constructed in some later period. In this number is the *Theatre.* *Theatre;* by much the finest and the most perfect structure of the kind in all *Greece*. The different parts of the city, whereof traces are yet visible, serving as *land-marks* in pursuing the observations of *Pausanias*, may be comprehended under the following heads:

1. A FOUNTAIN.
2. The ACROPOLIS.
3. Foundations of TEMPLES and other buildings; some of these constructed in a style as massive as the *Cyclopéan.*
4. Very grand *Walls,* although built of brick tiles.
5. Remains of a *Palace,* with many chambers.
6. THE THEATRE.
7. THE STADIUM.
8. Remains of a *Temple* near to the *Theatre.*
9. Antient *Caves.*
10. Antient *Paved Way.*
11. Ruins in the plain below SICYON, towards the sea.

With respect to some of these remains, hardly any thing can be said, but the mere enumeration of the names they bear in this list; but of others, a more particular description may be given. The whole city occupied an elevated situation; but as it did not possess one of those precipitous rocks for its *Citadel* which sustained the bulwarks of *Athens, Argos, Corinth,* and many other *Grecian* States, no vestige of its *Acropolis* can now be discerned, excepting only the traces of its walls. It is situate above a place now called *Palæo-Castro;* occupying that part of the Ruins of *Sicyon* which lies upon the *south-east* side, towards *Corinth.* Before we enter upon any further detail of the Ruins here, it may be proper, for the advantage of other

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travellers as well as for perspicuity of description, to state the bearings of some principal objects.

From the village of *Basilico*, the THEATRE bears W. N. W.
The ACRO-CORINTHUS, or *Citadel of Corinth* . S. E. and by S.[1]
The mountain PARNASSUS, as seen in *Phocis* . N.
THEBES in *Bœotia* E. N. E.

Whether this last object be visible or not, is very doubtful; but it was a place called *Thiva* by the inhabitants, lying in the direction of *Thebes*[2].

Hence it will be evident that the Ruins of *Sicyon* occupy a prominent part of the *Sicyonian* territory, extending towards the N. N. E. into the *Corinthian Gulph*; and that they lie along a ridge above the Plain of *Sicyon*, in a direction from W. N. W. to E. S. E. having *Parnassus* due north. The ACROPOLIS, upon the S. E. side of the city, may be recognised, both in the nature of its walls, which are very antient, and in its more elevated situation. Near this place we observed the fragments of architectural

(1) It was highly satisfactory to the author to find his observations by the compass accidentally confirmed by such respectable authority as that of Sir *George Wheler*, who, observing the bearing of BASILICO from the ACRO-CORINTHUS (*See Journ. into Greece*, p. 442. *Lond.* 1682) exactly in the opposite direction, states it to be *North-west and by North*.

(2) Mr. *Hawkins* is of opinion, that the object referred to in this instance may possibly be the very remarkable conical mountain called *Corombila*, which overlooks the *Gulph of Livadostro*.

ornaments, and some broken columns of the *Ionic* order. Hard by the *Acropolis* may also be seen the CAVES before mentioned, as in the vicinity of *Athens:* in all probability they were rather the sepulchres[3] than the habitations of the earliest inhabitants, although this cannot now be ascertained: they are all lined with stucco: and *Pausanias* mentions certain *secret recesses*[4] belonging to the *Sicyonians*, in which particular *images* were kept for their annual processions to the *Temple of Bacchus* beyond the *Theatre.*

(3) The *Sepulchres* of the *Sicyonians* in the second century consisted of a *heap of earth*, above which stood a *stélé*, resting upon *a stone base*, and surmounted by a species of ornament resembling the *pediment* of a temple; or that part of the roof which was called "THE EAGLE." (*Vid. Paus. Cor.* c. 7. p. 126. *ed. Kuhn.*) The history of the *Eagle* upon the *Grecian* temples is briefly this. The souls of kings, over whose sepulchres temples were originally erected, were believed (ὀχεῖσθαι) to be carried to heaven upon *eagles'* wings. At the ritual of the deification of *Roman* Emperors, after the funeral (*Vid. Herodian. lib.* iv. *cap.* 3. *tom.* I. *p.* 180. *Argentorati*, 1694) it was customary to let an *eagle* fly from the *Campus Martius;* and, in allusion to a similar custom, *Lycophron* calls *Achilles* ἀετὸν, *an eagle*, because he carried about *Hector's* body. An *eagle*, therefore, with expanded wings, was formerly represented upon the *tympanum* of the *pediment* in all *temples;* and, ultimately, this part of the edifice itself received the appellation of ΑΕΤΟΣ, *the Eagle.* Ornaments of the same trilateral shape are often seen surmounting the entrances of antient sepulchres, hewn in the rocks of *Syria*, and of *Asia Minor.*

(4) Ἄλλα δὲ ἀγάλματα ἐν ΑΠΟΡΡΗΤΩΙ Σικυωνίοις ἐστί. *Pausan. Cor.* c. 7. p. 127. ed. *Kuhnii.*

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There is still an antient paved road that conducted to the *Citadel* by a narrow entrance between rocks, so contrived as to make all who approached the gate pass through a defile that might be easily guarded. Within the *Acropolis* are the vestiges of buildings, perhaps the *Hieron* of FORTUNA ACRÆA, and of the DIOSCURI[1]; and below it is a *fountain*, seeming to correspond with that of STAZUSA, mentioned by *Pausanias* as near *the gate*[2]. The remains of a *temple*, built in a very massive style of structure, occurs on the *western* side of the village of *Basilico*; and in passing the *fosse* of the *Citadel* to go towards the *Theatre*, which is *beyond* the *Acropolis*[3], a *subterraneous* passage may be observed, exactly above which the *Temple* seems to have stood; as if by means of this secret duct persons belonging to the sanctuary might have had *ingress* and *egress* to and from the *Temple*, without passing the gate of the *Citadel*. This was, perhaps, the identical place called *Cosmeterium* by *Pausanias*[4], whence the *mystic images*

(1) Ἐν δὲ τῇ νῦν ἀκροπόλει Τύχης ἱερόν ἐστιν ἀκραίας, μετὰ δὲ αὐτὸ Διοσκούρων. *Pausan. Cor.* c. 7. p. 127. ed. *Kuhnii.*

(2) Πρὸς δὲ τῇ πύλῃ, πηγή ἐστι, κ. τ. λ. Ibid.

(3) *Pausanias* says, ὑπὸ τὴν ἀκρόπολιν. Ibid.

(4) Ταῦτα μιᾷ καθ' ἕκαστον ἔτος νυκτὶ ἐς τὸ Διονύσου ἐκ τοῦ καλουμένου ΚΟΣΜΗΤΗΡΙΟΥ κομίζουσι. Ibid.

were annually brought forth in the solemn procession to the *Temple of Bacchus*, situate near the *Theatre* and the *Stadium*. Some of the remains enumerated in the *list* may be those of *Venetian* edifices; as, for example, the ruin of *the Palace:* the palaces of antient *Sicyon* being highly splendid, and all built of marble. Indeed an expression used by *Pausanias* seems to imply that the *Acropolis*, as it existed in his time[5], was not the most antient *Citadel*. The sea is at the distance of about a league from *Basilico;* but the commanding eminence upon which the Ruins are situate affords a magnificent view of the *Corinthian Gulph* and of all the opposite coast of *Phocis*. There is, however, no part of the antient city where this prospect is more striking than from the THEATRE. This structure is almost in its entire state; and although the notes we made upon the spot do not enable us to afford a description of its form and dimensions equally copious with that already given of the famous *Theatre of Polycletus* in *Epidauria*, yet this of *Sicyon* may be considered as surpassing every other in *Greece*, in the harmony of its proportions, in the costliness of the workmanship, in the grandeur of the *Coilon*, and in the stupendous

(5) Ἐν δὲ τῇ νῦν Ἀκροπόλει, κ. τ. λ. *Paus.* ibid.

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nature of the prospect exhibited to all those who were seated upon its benches. If it were freed from the rubbish about it, and laid open to view, it would afford an astonishing idea of the magnificence of a city whose luxuries were so great that its inhabitants ranked among the most voluptuous and effeminate people of all *Greece*. The stone-work is entirely of that massive kind which denotes a very high degree of antiquity. Part of the *Scene* remains, together with the whole of the seats, although some of the latter now lie concealed by the soil. But the most remarkable parts of the structure are two vaulted passages for places of entrance; one being on either side, at the two extremities of the *Coilon*, close to the *Scene*, and about half way up; leading into what we should call the side-boxes of a modern theatre. Immediately in front, the eye roams over all the *Gulph of Corinth*, commanding islands, promontories, and distant summits towering above the clouds. To a person seated in the middle of the *Cavea*, a lofty mountain with bold sweeping sides appears beyond the *Gulph*, placed exactly in the centre of the view; the sea intervening between its base and the *Sicyonian* coast: and this mountain marks the particular part of *Bœotia* now pointed out by the natives of *Basilico* as (*Thiva*)

Prospect from the *Coilon*.

THEBES; but to a person who is placed upon the seats which are upon the right hand of those in front, PARNASSUS, here called *Lakŭra* from its antient name *Lycorea*, most nobly displays itself: this mountain is only visible in very clear weather. During the short time we remained in the *Theatre*, it became covered with vast clouds, which at first rolled majestically over its summit, and afterwards concealed it from our view. CHAP. IX.

The STADIUM is on the right hand of a person facing the *Theatre:* it is undoubtedly the oldest work remaining of all that belonged to the antient city. The walls exactly resemble those of *Mycenæ* and *Tiryns:* it may therefore class among the examples of *Cyclopéan* masonry. In other respects, it is the most remarkable structure of the kind existing; becsuse it is partly a *natural*, and partly an *artificial* work. The persons by whom it was formed, finding that the mountain upon which the *Coilon* of the *Theatre* had been constructed would not allow a sufficient space for another oblong *Cavea* of the length requisite to complete a *Stadium*, built up an artificial rampart, reaching out into the plain from the mountain towards the sea: so that this front-work resembles half a *Stadium* thrust *Stadium.*

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into the semi-circular cavity of a *Theatre;* the entrances to the area, included between both, being formed with great taste and effect at the two sides or extremities of the semicircle. The antient masonry appears in the front-work so placed. The length of the whole area equals two hundred and sixty-seven paces; the width of the advanced bastion thirty-six paces; and its height twenty-two feet six inches. In front of the projecting rampart belonging to the outer extremity of the *Stadium,* and at a short distance below it, in the plain, are also the remains of a *Temple;* completing the plan of this part of the antient city; which was here terminated, on its *western* side, by three magnificent structures, a *Theatre,* a *Stadium,* and a *Temple*; as it was bounded towards its *eastern* extremity by its *Acropolis.* We can be at no loss for the name of this *Temple,* although nothing but the ground-plot of it now remain: it is distinctly stated by *Pausanias* to have been the *Temple of Bacchus,* which occurred beyond the *Theatre* to a person coming from the *Citadel*[1]; and to this *Temple* were made those annual processions before alluded to, which took place

Temple of *Bacchus.*

(1) Μετὰ δὲ τὸ θέατρον, Διονύσου ναός ἐστι. *Paus. Cor.* c. 7. p. 127. ed. *Kuhnii.*

at night, and by the light of torches, when the *Sicyonians* brought hither the *mystic images*, called *Baccheus* and *Lysius*, chanting their antient hymns[2]. Around the *Theatre* and *Stadium*, besides the traces of this *Temple*, other ruins may be noticed, but less distinct as to their form. In the plain towards the sea are many more, perhaps extending to the *Sicyonian haven*, which we did not visit. The *Theatre* itself was of a much more extensive nature than other edifices of the same kind commonly are: its sides and front projected far into the plain. We were not successful in our search for *inscriptions*; but the peasants sold to us many *medals* and small *terra-cotta* vessels, which they said they had found in *caves* near the spot. Among the latter we collected *lachrymatories* of more antient form and materials than any thing we had ever before observed of the same kind. These vessels, as it is well known, were often made of *glass*, and more antiently of *earthen-ware;* being diminutive as to their size, and of delicate workmanship: but the *lachrymatory phials*, in which the *Sicyonians* treasured up their

Other Antiquities.

(2) Κομίζουσι δὲ μετὰ δαΐδων τὰ ἡμμένων καὶ ὕμνων ἐπιχωρίων. ἡγεῖται μὲν οὖν ὁν ΒΑΚΧΕΙΟΝ ὀνομάζουσιν, κ. τ. λ. ἕπεται δὲ ὁ καλούμενος ΛΥΣΙΟΣ. *Paus.* ibid.

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tears, deserve rather the name of *bottles*[1]: they are nine inches long, two inches in diameter, and contain as much fluid as would fill a phial of three ounces; consisting of the coarsest materials, a heavy blue clay or marl. But we also collected little circular cups like small salt-cellars, two inches in diameter, and one inch in height, (which are said to be found in great abundance at *Sicyon*,) of a much more elegant

(1) It is observed by the Author's friend, the learned Editor of "*Memoirs relating to European and Asiatic Turkey*," in a *Note* of his valuable work, that "the supposition respecting *Lachrymatories*, as intended to receive the tears of the relatives of the deceased, is now rejected by the most intelligent Antiquaries." *See Walpole's Memoirs, p.* 323. (Note.) *London*, 1817. Yet this custom was well known among the *Romans*, and was more antiently in use among the *Eastern* nations, especially among the *Hebrews*. The *ampullæ*, or *urnæ lachrymales*, were of different materials; some of *glass*, some of *earth*. (*See Chandler's Life of David, Vol.* I. *p.* 106. *Lond.* 1766.) Their various forms and magnitude are represented by *Montfaucon*. In his treatise "*De urnulis seu phialis in queis lachrymæ condebantur, quas passim ex sepulchris eruunt*," he maintains, from antient Inscriptions, that this custom existed among the Antients. In one of those Inscriptions, the following words occur: "FUSCA MATER, AD LUCTUM ET GEMITUM RELICTA, CUM LACHRYMIS ET OPOBALSAMO UDUM." *Vide Antiq. Explanat. tom.* V. *Part. Prim. cap.* 7. *p.* 117. *Paris*, 1719. Sometimes the vessels found in antient sepulchres are of such diminutive size, that they are only capable of containing a few drops of fluid: in these instances there seems to be no other use for which they were fitted. Small *lachrymal phials* of *glass* have been found in the *tombs* of the *Romans* in *Great Britain*; and the evident allusion to this practice in the Sacred Scriptures, "*Put thou my tears into thy bottle*," (Ps. viii. 8.) seems decisive as to the purpose for which these vessels were designed.

manufacture, although perhaps nearly as antient. When we first saw them, we believed that they had been made of pale unbaked clay, dried only in the sun: upon a nearer examination, we perceived that they had once been covered with a red glazing, but that this varnish having been actually decomposed, had almost disappeared. Hence some inference may be deduced as to their great antiquity; instances being hitherto unknown of the spontaneous decomposition of the varnish upon antient *terra-cotta* vessels. Every person, acquainted with the subject, knows, that the most powerful acids produce no effect whatsoever upon their surfaces, and that some of the oldest *terra-cottas* yet discovered in *Greece* are remarkable for the high degree of perfection and lustre exhibited by the *black* varnish upon their surfaces. The case may be otherwise with the *red* varnish; and perhaps the examples of pottery found in *Grecian* sepulchres, and believed to have been made of unbaked clay, with surfaces which moulder beneath the fingers, having a pale earthy aspect, may owe this appearance entirely to the degree of decomposition they have sustained. The *medals* which we collected here consisted principally of the bronze coinage of *Sicyon*; having on one side a *Dove* represented

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Medals.

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flying, and upon the other the letters Σ, ΣΙ, or ΣΙΚ. Others were also brought to us of the *Roman* Emperors: among these, there was one with the head of *Severus;* exhibiting upon the obverse side, a *boy upon a dolphin,* with *a tree.* The whole illustration of this subject may be deduced from *Pausanias:* it relates to a fable on which the *Isthmian Games* were said to have been founded. The *tree* is the *Pine* which was shewn near to the town of *Cromion,* as a memorial of one of the exploits of *Theseus.* Near to it stood an altar of *Melicerta,* who was brought thither by a *dolphin,* and afterwards buried upon the spot by *Sisyphus;* in honour of whom the *Isthmian Games* were said to have been instituted[1]. It is always easy to procure bronze medals in *Greece;* but the *Albanian* peasants do not readily part with those which are of silver; because they decorate the head-dresses of their women with these pieces. They may, however, be tempted by newly coined *paras,* which answer the same purpose: we had accordingly provided ourselves with a small cargo, fresh from the mint. In exchange for this base but shining coin, we obtained a few silver medals of *Sicyon,* and one of uncommon rarity of *Pylus*

(1) Vid. *Pausan. Cor.* c. 1. p. 111. ed. *Kuhnii.*

in Elis. A single but imperfect impression of this last coin exists in the Collection at *Paris*. That which we obtained exhibited in front *a bull standing upon a dolphin*, with the letters ΛΙΥ; and for the obverse side an indented square. Any silver medal belonging to these *Albanians* might be bought of them for a few new *paras*, not worth *a penny*; but if paid in old coin, they would not part with one for the same number of *piastres*. *Ibrahim*, it is true, had a summary way of settling these matters: by demanding every thing *à coup de bâton*, he shortened all treaties, whether for horses, food, lodging, or antiquities, by the speedy dispersion of all whom he approached. For this reason, whenever we wished to deal with the natives, we took especial care to send him out of the way. After our return to the village of *Basilico*, we dismissed *Ibrahim* with the baggage; and the people finding themselves secure from *Turkish* chastisement, came round us with their wives and children, bringing all the antiquities they could collect.

We then set out for *Corinth*. As we descended from the *Acropolis*, we plainly perceived the situation of the gate to have been in the *fosse*, above the place where the *fountain* now is. Here we noticed the remains of the old paved

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Paved Way.

way; and saw upon our right, close to the road, that the rock had been evidently hewn into a square pedestal, for the base of some colossal statue, or public monument. Thence we continued our route across the wide and beautiful plain which extends between *Sicyon* and *Corinth*, bounded by the sea towards the *north*; a journey of three hours and a half, over the finest corn land in *Greece*, and through olive-plantations producing the sweetest oil in the world. This district has been justly extolled by antient[1] and by modern authors[2]. The well-known answer of an antient *Oracle* to a person who inquired the way to become wealthy, will prove how famous the soil has ever been for its fertility: he was told to "get possession of all the land between *Corinth* and *Sicyon*." Indeed, a knowledge of the country is all that is necessary to explain the early importance of the cities for which it was renowned. Both *Sicyon* and *Corinth* owed their origin to this natural garden: and such is even now its value under all the disadvantageous circumstances, of *Turkish* government and neglected cultivation, that the failure of its annual produce would

Fertility of the Land.

(1) See the authors cited by *Barthelemy*; *Athen.* lib. v. cap. 19. p. 219. *Liv.* lib. xxvii. cap. 31. *Schol. Aristoph.* in *Av.* v. 969.

(2) *Wheler's* Journey into *Greece*, Boo VI. p. 443. *Lond.* 1682.

cause a famine to be felt over all the surrounding districts[3]. CHAP. IX.

Within a mile of CORINTH we passed a *Fountain* in a *cavern* upon our right; formed by a dropping rock consisting of a soft sand-stone. Farther up the hill, and upon the same side of the road, as we entered the straggling town now occupying the site of the antient city, we observed some Ruins, and a quantity of broken pottery scattered upon the soil. The old city occupied an elevated level above the rich plain we had now passed. Upon the edge of this natural terrace, where it begins to fall towards the corn land, we found the fluted shaft of a *Doric* pillar of limestone, equal in its dimensions to any of the columns of the *Temple* of *Jupiter Olympius* at *Athens:* it was six feet and one inch in diameter. Close to this we observed the ground-plot of a building, once strongly fortified; that is to say, a square platform fronting the plain and the sea: on this side of it is a precipice, and its three other sides were surrounded by a fosse. The area measures sixty-six paces by fifty-three; its major diameter being parallel to the sea shore. Upon the opposite side, within the fosse, are *Corinth.*

(3) "And its plenty failing, brings most certainly a famine upon their neighbours round about them." *Wheler's Journey into Greece*, p. 443. *Lond.* 1682.

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also the remains of other foundations; possibly of a bridge or causeway, leading into the area on that side. The remarkable *fountain* before mentioned does not here guide us, amidst the mazy description of *Pausanias*, to the original name of this building. *Corinth* was full of *fountains*; there was no city in *Greece* better supplied with water[1]; many of those *fountains* were supplied by means of aqueducts[2]. But if we find a passage in *Pausanias* that seems to allude to the remarkable circumstance of a *dropping spring* within a *cavern*, we may perhaps succeed in establishing a point of observation for ascertaining other objects in its neighbourhood. An allusion of this nature occurs where he mentions *the water of the Nymph Pirene*, who poured forth such abundance of *tears* for the loss of her son *Cenchrias*, when slain by *Diana*, that she was metamorphosed into a fountain[3]. Even the circum-

Fountain of the Nymph *Pirene*.

(1) Κρῆναι δὲ πολλαὶ μὲν ἀνὰ τὴν πόλιν πεποίηνται πᾶσαν, ἄτε ἀφθόνου ῥέοντός σφισιν ὕδατος. *Paus. Cor.* c. 3. p. 118. ed. *Kuhn.* Ἔστι δὲ καὶ τῶν ῥευμάτων εὐπορία κατὰ τὴν πόλιν. *Strabon. Geog.* lib. viii. p. 550. ed. *Oxon.*

(2) The Emperor *Hadrian* brought water to *Corinth* from *Stymphalus*, written *Stemphylus* in the edition of *Pausanias* above cited. *Vid. Paus. Cor. ut supra.*

(3) Μετὰ τὸ αὐτὸ ἔσοδός ἐστι τῆς Πειρήνης ἐς τὸ ὕδωρ. Ἐπὶ δὲ αὐτῇ λέγουσιν, ὡς ἡ Πειρήνη γένοιτο ὑπὸ δακρύων ἐξ ἀνθρώπου πηγή, τὸν παῖδα ὀδυρομένη Κεγχρίαν ὑπὸ Ἀρτέμιδος ἀκούσης ἀποθανόντα. *Paus.* ibid. p. 117.

stance of the cellular cavity whence the water flows appears to have been noticed by *Pausanias;* in whose time it was beautified with *white marble*[4]. This *weeping* spring may therefore be considered the same with that which he has denominated THE FOUNTAIN OF THE NYMPH PIRENE; as it occurs in the road leading from *Corinth* to *Lechæum* on the *Sicyonian* side of the *Isthmus,* precisely where that fountain was situate. This point being established, we might expect to make the *fountain* a land-mark for ascertaining the relative position of other objects. But *Strabo* has given the same name to another spring at the base of the *Acrocorinthus:* and *Pausanias* allows that this was not the only *fountain* called *Pirene*[5]. The spacious area belonging to the fortress where the *Doric* pillar lies, relates to a structure so

(4) *Paus.* ibid. The water of this spring was said to be πιεῖν ἡδύ. Upon these words *Kuhnius* adds the following note: "*Unde ex hoc fonte aquam petebant in usus domesticos puellæ Corinthiorum, uti patet exemplo Laïdos adhuc puellæ* ὑδροφορούσης ἀπὸ τῆς Πειρήνης; *lib.* xiii. *Athenæi. Idem hic lib.* ii. *de fontis hujus aquâ:* σταλμήσας τὸ ἀπὸ τῆς ἐν Κορίνθῳ Πειρήνης καλουμένης ὕδωρ, κουφότερον πάντων εὗρον τῶν κατὰ τὴν Ἑλλάδα, *quum ad libram exegissem,* inquit, *aquam Pirenes fontis Corinthii, levissimam eam omnium in totâ Græcia deprehendi.*" Vid. Annot. *Kuhnii* in *Paus.* lib. ii. c. 3. p. 117. *Lips.* 1696.

(5) Vid. *Paus.* in *Corinth.* c. 5. p. 122. ed. *Kuhn.* *Strabon. Geog.* lib. viii. p. 550. ed. *Oxon.*

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long rased, that it may have been overlooked by *Pausanias*, as it was by modern travellers until our arrival: and if this be the case, it may be a relic of the *Sisyphéum;* a *mole*, or *bulwark*, not mentioned by that writer, but noticed by *Diodorus Siculus* and by *Strabo*. As *Chandler* has placed the *Sisyphéum* elsewhere, we shall presently have occasion to say something further concerning this structure. The *Corinthians* had also *a Hieron to all the Gods*[1], where there was *a statue of Neptune* with a *Dolphin spouting forth water;* but the water of the *dolphin* was conveyed by means of *an aqueduct*, and was not a *natural spring*[2].

In going from the area of this building

(1) Θεοῖς πᾶσιν Ἱερόν. *Pausan.* in *Corinth.* c. 2. p. 116. Ed. *Kuhnii.*

(2) The curious marble discovered by the *Earl of Aberdeen* at *Corinth*, and since brought to *England*, which was found covering the mouth of an antient well, may have been the identical *Hieron* here alluded to by *Pausanias*. The word Ἱερὸν, it is true, is translated *Templum* by *Amasæus*; but it does not appear probable that this could be the author's meaning; because he is actually speaking of a Temple (Τύχης ναὸς), by which he says the *Hieron* stood. Παρὰ δὲ αὐτὸ θεοῖς πᾶσίν ἐστιν ἱερόν. It is therefore at least probable that all he intends, in this passage, by the word *Hieron* is the representation of the *Heathen Deities* upon the marble bas-relief that covered the mouth of a well by which the *Temple of Fortune* stood. If all the Hiera of *Pausanias* were to be translated *Temples*, there would have been more *temples* in *Greece* than in the whole world besides.

towards the magnificent remains of A TEMPLE now standing above the *Bazar* whence perhaps the *Doric pillar* already mentioned may have been removed, we found the ruins of antient buildings; particularly of one partly hewn in the rock opposite to the said *Temple*. The outside of this exhibits the marks of cramps for sustaining slabs of marble once used in covering the walls; a manner of building, perhaps, not of earlier date than the time of the *Romans*. *Pliny* mentions the time when this kind of ornament began to be introduced at *Rome*[3]. The *Greeks* sometimes decorated *marble* edifices after the same manner, but with plates of *metal*[4]. In this building were several chambers all hewn in the rock, and one of them has still an oblong window remaining. We then visited the *Temple*. It has been described by all travellers for near a century and a half. In *Wheler*'s time it had eleven *Doric* pillars standing[5]: the same number remained when *Chandler*

(3) " Primùm Romæ parietes crustâ marmoris operuisse totius domûs suæ in Cœlio monte Cornelius Nepos tradidit Mamurram Formiis natum, equitem Romanum, præfectum fabrorum C. Cæsaris in Galliâ." *Plin. Hist. Nat. lib.* xxxvi. *c.* 6. *tom.* III. *p.* 477. *L. Bat.* 1635.

(4) See the description given of the *Gymnasium* at *Alexandria Troas*, in the former Section.

(5) See *Wheler*'s Journ. into *Greece*, p. 440. *Lond.* 1682.

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visited the place[1]. We found only seven remaining upright: but the *fluted shaft* before mentioned may originally have belonged to this building, the stone being alike in both; that is to say, common limestone, not marble: and the dimensions are, perhaps, exactly the same in both instances, if each column could be measured at its base. When *Wheler* was here, the pillars were more exposed towards their bases; and being there measured, he found them to equal eighteen feet in circumference, allowing a diameter of six feet for the lower part of the shaft of each pillar. Only five columns of the seven now support an entablature. We measured the circumference of these, (as we conceived, about three feet from their bases,) and found it to equal seventeen feet two inches. Each column consists of one entire piece of stone; but their height, instead of being equal to *six* diameters, the true proportion of the *Doric* shaft according to *Pliny*, does not amount to *four*. The destruction that has taken place, of four columns out of the eleven seen by *Wheler* and *Chandler*, had been accomplished by the Governor, who used them in building a house; first blasting them into fragments with

(1) Trav. in *Greece*, p. 239. *Oxf.* 1776.

Sisyphéum.

gunpowder. *Chandler* suspected this *temple* to have been the *Sisyphéum* mentioned by *Strabo*[2], but without assigning any reason for this conjecture. Nothing can be easier than an arbitrary disposal of names among the scanty relics of a city once so richly adorned; nor can any thing be more difficult than to prove that such names have been properly bestowed. The *Sisyphéum* was a building of such uncertain form, that *Strabo*, eighteen centuries ago, could not positively pronounce whether it had been a *temple* or a *palace*[3]; whereas the first sight of this, even in its present dilapidated state, would have been sufficient to put that matter beyond dispute. The *Sisyphéum* was situate below the Fountain *Pirene*, and built (λευκῷ λίθῳ) with *white stone;* an expression generally used to signify *marble*, both by *Strabo* and by *Pausanias*. The present building does not answer this description. The *Sisyphéum* is not once mentioned by *Pausanias;* which could not have been the case, if its remains were of this magnitude. The only antient author by whom the *Sisyphéum* has been noticed, excepting by *Strabo*, is

(2) Ὑπὲρ δὲ τῆ Πειρήνη τὸ Σισύφειόν ἐστιν, ἱερόν τινος, ἢ βασίλειον, λευκῷ λίθῳ πεποιημένον, (*sic leg. Casaub.*) διασῶζον ἐρείπια οὐκ ὀλίγα. *Strabon. Geog. lib.* viii. *p.* 550. ed. *Oxon.*

(3) Ibid.

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Diodorus Siculus; who describes it as a place strongly fortified, near to the *Citadel*[1]. As to the real history of this very antient *temple*, the style and the materials of its architecture have induced some to refer its origin to the earliest periods of the *Dorian* power in *Peloponnessus*. We confess we are not quite of this opinion: the disproportion of the length of the pillars to their diameters, is with us an argument, rather against, than for, their high antiquity. If we may credit the testimony afforded by so late a writer as *Martin Crusius*[2], founded probably upon tradition, this building was the *Temple of Juno*; and his statement agrees with *Pausanias*, who mentions a *Hieron* of *Bunæan Juno*[3], below the *Acrocorinthus*: but as it amounts almost to a certainty, that so considerable a structure must have been mentioned by the latter writer with a more distinct clue as to its situation, there seems to be no edifice noticed by him with which it more accurately corresponds, than with the TEMPLE OF OCTAVIA, sister of *Augustus*; unto whom the *Corinthians* were

Temple of *Octavia.*

(1) *Diodor. Sicul.* lib. xx. p. 480. ed. *Wesseling.*

(2) *Mart. Crus. Turcogræcia.*

(3) Ταύτη καὶ τὸ τῆς Βουναίας ἔστιν Ἥρας ἱερόν. *Paus. Cor.* c. 4. p. 121. ed. *Kuhn.*

indebted for the restoration of their city: this *temple* occupied the same situation with respect to the AGORA[4] that the *present Ruin* does with regard to the *Bazar;* and it is well known, that however the prosperity of cities may rise or fall, the position of a public mart for buying and selling usually remains the same. We do not, however, bestow this name upon it; but leave its history to be hereafter determined; when future discoveries, upon the spot, shall have made the antiquities of *Corinth* better known than they are at present.

While we were occupied in examining this building, and in collecting the different fragments of antient pottery scattered among the Ruins, the Governor sent to desire that we would visit him. We found him sitting in a mean little open apartment, attended by one of those *French* agents, who, under the name of apothecaries, carried on, at this time, a very regular system of *espionnage* throughout the *Turkish* empire; and especially in *Greece.* This gentleman offered to be our interpreter: we told him that we had with us a person who

Visit to the Governor.

(4) Τοῦτο δὲ τὴν ἈΓΟΡΑΝ ἐστιν ΟΚΤΑΒΙΑΣ ΝΑΟΣ, κ. τ. λ. *Paus. Cor.* c. 3. p. 116. ed. *Kuhnii.*

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always acted in that capacity; but as the Governor seemed to prefer the *Frenchman*, we acquiesced; and, after the usual ceremony of pipes and coffee, a parley began. The first questions put to us related to our travels; accompanied by many shrugs and shrewd sarcasms as to the vagrant life led by *Djowrs* in general. All this was interpreted to us by the *Frenchman*, interlarded with every scurrilous epithet he could pour forth against the old *Turk*, but bowing his head all the while with great seeming gravity and decorum, as if he were bestowing upon him the most honourable titles. The Governor was evidently out of temper; and presently the cause was manifest. "Your *Tchohadar* has been here," said he, "and tells me you intend to take up your abode in this place, that you may repose and take your *caif*[1]; but you have brought me no present." We said that we neither gave nor received mere gifts of ceremony. "Then who are ye?" added he, somewhat sharply. "English (*Effendies*) Gentlemen," was the answer. "*Effendies* truly! and is it like an *Effendi* to be seen picking up

(1) كفي (*Caify* or *Kafy*) is *aliment* or *nourishment* in *Arab.* Dict.; but in *Turkey*, the word *Caif* is often used to denote *entertainment* or *comfort*.

pieces of *broken pots*, and groping among heaps of rubbish?" There was so much apparent reason in this remark, and it was so utterly impossible to explain to a *Turk* the real nature or object of such researches, that we agreed with the *Frenchman* it was best to let him have his opinion, and, passing quietly for paupers beneath his notice, make our obeisance and retire. This was the first instance, since we quitted the *Turkish* frigate, in which our *firmán*, and the letter from the *Capudan Pasha*, had failed in procuring for us a favourable reception; and we began to fear that among the *Turks*, especially in the distant provinces, our credentials would have little weight, unaccompanied by bribes. *Ibrahim*, however, maintained that it was all owing to his not being present upon the occasion; and desired us in future to make no visits unaccompanied by him. A few ceremonial expressions, and a little *etiquette*, were alone wanting, he said; and perhaps he was right.

There is a considerable Ruin consisting entirely of brick-work, which may have been a part of the *Gymnasium*. We were unable to find the *Theatre*, or any remains of a *Stadium*; but close to the *Bazar* we saw part of a very

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Odéum.

large structure, built entirely of tiles, or thin bricks. The people of the place remembered this more perfect; and they described it as a building full of seats, ranged one above the other. Possibly, therefore, it may have been the *Odéum*[1]; unless, indeed, it were an *Amphitheatre*, or a *Theatre* raised entirely from the ground, like the *Coliséum* at *Rome;* without being adapted to any natural slope. When we reached the house where we were to pass the night, the author was again attacked with a violent paroxysm of fever, and remained until the morning stretched upon the floor in great agony. The air of *Corinth* is so bad, that its inhabitants abandon the place during the summer months. They are subject to the *malaria* fever, and pretend to remove it by all those superstitious practices which are common in every country where medical science is little known. We procured some *terra-cottas* of very indifferent workmanship, much inferior to those found near *Argos;* also a few *medals* and *gems.* There were no *Inscriptions;* nor was there to be seen a single fragment of antient sculpture. Such is now the condition of this celebrated

Climate of *Corinth.*

(1) Vid. *Pausan. Corinth.* c. 3. p. 118. ed. *Kuhnii.*

seat of antient art—this renowned city, once so vain of its high reputation, and of the rank it held among the States of *Greece*.

We resolved to devote as much of our time as possible to the examination of the *Isthmus*; for although but a small district, it had been hitherto so imperfectly surveyed by modern travellers, that the site of the *Isthmian Games* had never been accurately ascertained. *Chandler*, and his successors, had affirmed that "neither the *Theatre* nor the *Stadium* were visible[2]." The mischief arising from such assertions is this; that the persons who come afterwards, being thereby persuaded that all due diligence has been used in a research which has proved fruitless, willingly avoid the trouble of making any further inquiry. We shall presently shew, not only that remains of the *Stadium*, of the *Temple*, and of the *Theatre*, do yet exist, but that very considerable traces of the *Isthmian Town* itself may be discerned; plainly denoting the spot once consecrated to the *Isthmian solemnities*, which continued to be celebrated long after the destruction of the city of *Corinth*[3].

(2) See *Chandler*'s Trav. in *Greece*, p. 243. *Oxf.* 1776, &c.

(3) Vid. *Pausan.* ibid. p. 114.



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PELOPONNESUS AND ATTICA.

Visit to the Isthmus—*Remains of the Antient Vallum*—*Canal of* Nero—Lechæum—*Cinerary receptacles in the rocks*—*Remarkable* Tumulus—Acrocorinthus—*Ascent to the Citadel*—Hiera—*Prospect from the Summit*—Hexamillia—*Discovery of the Town of* Isthmus—*Port* Schœnûs—*Temple of* Neptune—Theatre—Stadium—*Sepulchre of* Palæmon—*Trees from which Victors in the* Isthmia *were crowned*—*Extraordinary Mart for* Grecian *Medals*—*Dress of the* Levant *Consuls*—*Pandæan Horn*—Cenchreæ—*Bath of* Helen—Convangee—Cromyon—*Manners*

Manners of the Peasants—Scironian *Defile*—*Boundary between* Peloponnesus *and* Hellas — ΚΑΚΗ ΣΚΑΛΑ—*Entrance of* Hellas—*Causes of the celebrity of* Megara —*The modern town*—*Inscriptions*—*Journey to* Eleusis —Kerata—*Eleusinian Plain*—Acropolis *of* Eleusis—*Marble Torso*—*The* Flowery Well—*Aqueduct*—*Temple of* Ceres—*Statue of the Goddess*—*Superstition of the Inhabitants*—*Inscription*—*Sudden departure for* Athens —Via Sacra—*Vast extent of Antient* Thrace—*The* Rhéti —*Eleusinian* Cephissus—*Salt Lake*—*Defile of* Daphne —*The Rock called* Pœcile—*Temple of* Venus—*Monastery of* Daphne—Hieron *of* Apollo—*View of* Athens *at sunset* —*Athenian* Cephissus — *Site of the Academy*—*Arrival at* Athens — *Negotiation with the* Waiwode — *Return to* Eleusis—*Method devised for removing the Statue of* Ceres—*Difficulties encountered*—*Success of the undertaking*—*Further account of* Eleusis—*Long Walls*—*Of the* Rharian *and* Thriasian *Plains*—*Temples of* Triptolemus, *of* Neptune, *and of* Diana Propylæa—*Temple of* Ceres—*Port of* Eleusis—*Antient* Theatre—*Acropolis* —*Return to* Athens.

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Visit to the *Isthmus.*

UPON the *thirteenth* of *November* we set out for the ISTHMUS. Before leaving the town, there is a *fountain* upon the *left* hand; and opposite to it there are the ruins of some antient building. Soon after, we noticed another *fountain* upon our *right:* and here may be observed the old paved road leading from the natural platform

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whereon the city stood, into the plain of the *Isthmus*, which lies below this level. We descended towards it. The vestiges of antient buildings are visible the whole way down. We presently arrived at the neck of the *Isthmus*, and came to the remains of the *antient wall* erected by the *Peloponnesians*, from the *Gulph of Corinth* to the *Sinus Saronicus*. The ground here is formed in such a manner as to present a natural rampart; but there are distinct traces of the old *Vallum*; and we saw the ruins of a fortress, or of some other building, at its termination upon the *Corinthian* side of the *Isthmus*. The remains of another *wall* may be also traced beyond this, towards the *north-east*. Here we found what interested us much more, the unfinished *Canal* began by *Nero*, exactly as the workmen had left it, in a wide and deep channel, extending N.W. and S.E. and reaching from the sea to the N.E. of *Lechæum*, about half a mile across the *Isthmus*. It terminates on the S.E. side, where the solid rock opposed an insurmountable obstacle to the work; and here the undertaking was abandoned. Close to the spot where the *Canal* ceases, are two immense *tumuli*[1]; and these, in the general sacking

Remains of the *Antient Vallum*.

Canal of *Nero*.

Lechæum.

(1) See the *Vignette* to this Chapter.

of *Corinthian* sepulchres mentioned by *Strabo*[2], seem to have escaped violation; for their entrances, although visible, appear never to have been opened since they were closed, and are almost buried. Beneath these *tombs* there are caves in the rocks; and one of the *tumuli* seems to be stationed over a sepulchal cavern of this kind. The remarkable[3] accuracy of *Pausanias* is perhaps in no instance more strikingly manifested than in the description he has given of the *Canal;* corresponding, even to the letter, with its present appearance[3]. We followed the *Canal* to the shore. Here we observed that the rocks had been hewn into steps, for landing goods from the port towards the *Canal* and other works. The remains of the *Temple of Neptune* are very considerable. It has not yet ceased to be a place of worship. We found here one of the idol pictures of the *Greek* Church, and some antient vases, although in a broken state, serving as vessels and offerings upon the present altar. There is a *bath* to which they still bring patients for relief from various disorders. A short time

(2) Vid. *Strabon.* Geog. lib. viii. pp. 553, 554. ed. *Oxon.* 1807.

(3) Καὶ ὅθεν μὲν διορύσσειν ἤρξαντο, δῆλόν ἐστιν, ἐς δὲ τὸ πιτρώδες οὐ τειχώσασαν ἀρχήν. *Pausan.* in *Corinthiac.* c. 1. p. 112. ed. *Kuhnii.* See also the *Vignette* to this Chapter.

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before our arrival, this antient *bath* was covered; but wanting materials for building a mill, the inhabitants of a neighbouring village blasted the rocks; and these falling into the *bath*, have almost filled it. The water of it is very clear and brilliant; its taste slightly brackish, but the saline flavour scarcely perceptible. It comes out of the rock from two holes into the *bath*, and thence falls into the sea. Great part of the ruined buildings and walls about the *bath* were carried off when the mill was built. At noon we made the following estimate, by means of our thermometer, of the temperature of the atmosphere; of the water of this warm chalybeate spring; and also of the water of the sea.

Atmosphere, in the shade 68° of *Fahrenheit*.
Water of the bath, in the shade, 88°.
Water of the sea 75°.

Cinerary Receptacles in the Rocks.

All around this place are sepulchral *caves* hewn in the rocks near the sea, resembling the burial-places in the neighbourhood of *Jerusalem;* but the *caves* here are much smaller; and the recesses within them, instead of being intended as receptacles for bodies, were evidently niches for cinerary urns[1]; a mode of sepulture relating

(1) There is an engraved representation of these *Caves* in *Montfaucon's Antiquities*, taken from the Travels of M. *de Monceaux;* but the niches are inaccurately delineated, and they are filled with imaginary urns.

rather to the *Romans* than to the *Greeks:* whence it may be proved that these excavations cannot be more antient than the restoration of *Corinth* by *Julius Cæsar*, and in all probability they are of a much later age.

In the second century the inhabitants of *Corinth* consisted entirely of the remains of that colony which had been sent thither by the *Romans*[2]. The original race, with all their customs and habits, had long been removed. In general, we found three niches, placed in a row, in every *cave;* but in some instances the *caves* were double; and within each of the chambers there appeared a double row of recesses of different forms, probably adapted, in every instance, to the shape of the vessel intended to contain the ashes of a deceased person; many of them being little arched recesses, and others oblong rectangular cavities suited to the shape of those cinerary receptacles which have been occasionally found, made of *marble* or of *terra-cotta*, modelled after the form of a *Grecian Soros*, but of a diminutive size. Several of these *caves* remain yet

(2) Κόρινθον δὲ οἰκοῦσι Κορινθίων μὲν οὐδεὶς ἔτι τῶν ἀρχαίων, ἔποικοι δὲ ἀπ σταλέντες ὑπὸ Ῥωμαίων. *Pausan. Corinthiaca*, c. 1. p. 111. ed. *Kuhnii.*

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unopened; and some are entirely concealed, the entrances being either buried beneath large stones, or covered by soil and vegetation.

We spent the rest of this day in the examination of the *Isthmus*, but observed nothing which could be considered as the slightest indication of the place where the *Games* were celebrated. *Chandler* had evidently laid down the spot from an erroneous conjecture[1], founded upon the observations of *Wheler:* and as he positively asserts[2] that neither the *Theatre* nor the *Stadium* were visible, it is plain he never visited the part of the *Isthmus* to which *Wheler* has alluded[3]. We determined, therefore, to renew our search upon the morrow; and returned to *Corinth*, to enjoy the prospect from the *Acrocorinthus* at the setting of the sun. From the place where the work of cutting the *Canal* was abandoned, going towards *Corinth*, the ground rises the whole way to the old *Vallum;* and there are tombs in the whole acclivity towards the *Acrocorinthus*. Before arriving at the *wall* in this direction, there is

(1) See the "*Chart of the Isthmus of Corinth*" facing p. 234 of *Chandler*'s Trav. in *Greece*. *Oxf.* 1776.

(2) See *Chandler*, ibid. p. 243.

(3) See *Wheler*'s "*Journey into Greece*," Book vi. p. 437. *Lond.* 1682.

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a lofty and very entire *Tumulus*, which is covered with a whitish earth and with stones. This, owing to its magnitude and situation, it would be very desirable to have opened. According to *Pausanias*, the sepulchre of *Sisyphus* was in the *Isthmus*, although his *tomb* could not be pointed out[4]. We crossed the *wall* again, and observed in the more antient parts of it some stones of immense size; but where the masonry was more modern the parts were of less magnitude. We visited several antient stone quarries which were very large: all the hills to the left were covered with these quarries: they extend principally in a straight line, *east* and *west*.

Remarkable *Tumulus*.

The stupendous rock of the *Acrocorinthus*, from whatever part of the *Isthmus* it is viewed, appears equally conspicuous; opposing so bold a precipice, and such a commanding eminence high above every approach to the *Peninsula*, that if properly fortified, it would render all access to the *Morea*, by land, impracticable; and as a fortress, it might be rendered not less secure

Acrocorinthus.

(4) Vid. *Pausan.* in *Corinthiac.* c. 2. p. 114. ed. *Kuhnii.* See th *Vignette* for the situation of this *tomb*.

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than that of *Gibraltar*. It was therefore very aptly named by an antient Oracle (and in times when the art of war was incapable of giving to it the importance it might now possess) one of the *horns* which a conqueror ought to lay hold upon, in order to secure that valuable *heifer*, the *Peloponnesus*.

When we returned to *Corinth*, we found that the Governor, who began to be uneasy at our scrutinizing observations, and considered us as nothing better than spies, would not grant us permission for entering within the *Citadel:* all that we could obtain was, a privilege of ascending to the summit of the rock, as far as the outside of the gates of the fortress[1]. The whole of this ascent, in the time of *Pausanias*, was distinguished by *Hiera* stationed at certain intervals[2], after the manner in which little *shrines* and other *sanctuaries* now appear by the way

Ascent to the Citadel.

Hiera.

(1) *Lusieri* afterwards obtained access to the interior, through the interest of the *British* Minister at the *Porte;* but he was narrowly watched the whole time: and during the short stay he made, under the pretence of directing any improvement that might be necessary in the fortifications, he observed no remains of antiquity, excepting the shaft of a small pillar, which perhaps might have belonged to the *Temple of Venus.*

(2) Vid. *Pausan.* in *Corinthiac.* c. 4. p. 121. ed. *Kuhnii.* Ἀποῦσι δὲ τῆς τὸν Ἀκροκόρινθον, κ. τ. λ.

side, in the passes and heights of mountains in *Catholic* countries. A person unacquainted with the nature of such an ascent, reading his catalogue of the different objects as they occurred, might suppose they were so many *temples*, instead of *niches*, *shrines*, and *votive receptacles*. In the different contests which NEPTUNE is said to have had for the *Grecian* territories, one was also assigned to him for the *Isthmus* and *Acropolis* of *Corinth:* and as the watery god disputed with *Juno* and with *Minerva* for the possession of the *Argive* and of the *Athenian* plains, so, in his struggle to maintain the sovereignty of the *Corinthian region*, he is fabled to have retained possession of the *Isthmus*, when the lofty rock of the *Citadel* was adjudged to THE SUN; a fable founded on no very dark tradition respecting the existence of this mountain above the waters of the sea, long before they had entirely abandoned the plain of the *Isthmus*. That the *Peloponnesus* had been once an *island*, was not only an opinion of the Antients concerning it, but a memorial of the fact is preserved in the name it always retained[3] of

(3) ΠΕΛΟΠΟΣ ΝΗΣΟΣ. (Vid. *Strabon.* Geog. lib. vii. p. 465. *Oxon.* 1807.) Πέλοπος μὲν ἐκ τῆς Φρυγίας ἐπαγομένου λαὸν εἰς τὴν ἀπ' αὐτοῦ κληθεῖσαν ΠΕΛΟΠΟΝΝΗΣΟΝ, κ. τ. λ.

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"*the Island of Pelops.*" The antiquities, as they were noticed by *Pausanias*[1], in the ascent of the *Acrocorinthus*, are as follow: two *shrines* of *Isis;* two of *Serapis;* the *altars* of the *Sun;* and a *Hieron* called that of *Necessity* and *Violence*, wherein it was not lawful to enter. It is difficult to understand what was meant by this last; unless it were a *place of refuge*, like some of the sanctuaries in *Italy*, into which it is unlawful to follow any fugitive offender who has there sheltered himself from pursuit. Above this was a *Temple* (ναὸς) of the *Mother of the Gods;* a *Stélé;* and a *Seat* (θρόνος) of stone. There seem also to have been *fanes* consecrated to the *Parcæ*, containing *images* which were not exposed to view; and near to the same spot, a *Hieron* of *Juno Bunæa*. Upon the summit itself stood another *Temple* (ναὸς) of *Venus*. In all this list, there is mention made of *two* structures only which can properly be considered as *temples;* that is to say, the *Temple of Venus* upon the summit of the rock; and that of the *Mother of the Gods* at some resting-place where there was a *seat*, perhaps about half way up. Fragments of the former will probably be

(1) Vid. *Pausan.* in *Corinthiac.* cap. 4. p. 121. ed. *Kuhnii.*

discovered by future travellers who have liberty to inspect the materials used in constructing the foundations and walls of the citadel. All that we observed, in going up, were the remains of an antient paved way near the gate of the fortress, and the capital of an *Ionic* pillar lying near the same place. We reached this gate just before sun-set; and had, as it is always usual from the tops of any of the *Grecian* mountains, a more glorious prospect than can be seen in any other part of *Europe*. *Wheler* calls it "the most agreeable prospect this world can give[2]." As from the *Parthenon* at *Athens* we had seen the *Citadel of Corinth*, so now we had a commanding view, across the *Sinus Saronicus* of *Salamis*, and of the *Athenian Acropolis*. Looking down upon the *Isthmus*, the shadow of the *Acrocorinthus*, of a conical shape, extended exactly half across its length, the point of the cone being central between the *two seas*. Towards the *north* we saw *Parnassus* covered with snow, and *Helicon*, and *Cithæron*. Nearer to the eye appeared the mountain *Gerania*, between *Megara* and *Corinth*. But the prospect which we surveyed was by no means so extensive as that

Prospect from the Summit of the *Acrocorinthus*.

(2) See "Journey into *Greece*," Book vi. p. 422. *Lond.* 1682.

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seen by *Wheler;* because we were denied admission to the fortress, which concealed a part of the view towards our right. We noted, however, the following bearings by the compass from an eminence near the gate:

North Point of *Olmiæ* Promontory.
North and by East . . *Helicon.*
North-East and by North, Summit of *Gerania.*
East North East . . . The *Isthmus of Corinth,* lying E. N. E. and W. S. W. And beyond it, in the same direction, the summit of *Cithæron.*
East *Port Schœnûs;* and beyond it, exactly in the same direction, *Athens.*
North and by West . . *Parnassus.*
North-West and by North, *Sicyonian Promontory.*

Hexamillia

Discovery of the Town of *Isthmus.*

On *Saturday, November* the *fourteenth,* we again mounted our horses, and set out for a village still bearing the name of *Hexamillia,* being situate where the *Isthmus* is six miles over, and where the antient town of the same name formerly stood. We had been told that we should be able to purchase *medals* here of the *Albanians;* accordingly, we provided ourselves with a quantity of newly-coined *paras,* to barter in exchange for them. When we arrived, the number of *medals* brought to us, and their

variety, were so great, that we demanded of the peasants where they had found them in such abundance? One of the inhabitants, who spoke the Modern *Greek*, said they all came from a *Palæo-Castro* to which they often drove their flocks; described by them as being near to a small port at the extremity of the *Isthmus* upon the side of the *Gulph of Engia*, towards *Megara*. This could be no other than the Port *Schœnûs*; and the mere mention of this important appellation, *Palæo-Castro*, filled us with the most sanguine expectations that we should here find, what we had sought with so much earnestness, the site of the *Isthmian solemnities*. Such a variety of coins belonging to different and to distant States of *Greece*, all collected upon one spot, could only be accounted for by a reference to the concourse so often assembled, in consequence of the *Sacred Games*, from all parts of *Hellas* and of *Peloponnesus*. We therefore took one of the peasants as our guide to the *Palæo-Castro*; and leaving the others to collect *medals* from the different cottages, promised to return in the evening, and to purchase all they might be able to procure. Antient stone quarries are numerous in the hills above *Hexamillia*. Beyond this village, towards Mount *Oneius*,

Port *Schœnûs*.

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which rises to the north of *Schœnûs* Port, we thought we observed the form of an antient *Theatre*, of which nothing but the *Coilon* exists; neither a seat nor a stone remaining. We then rode directly towards the port and the mountain; and, crossing an artificial causeway over a fosse, we arrived in the midst of the Ruins. A speedy and general survey of the antiquities here soon decided their history; for it was evident that we had at last discovered the real site of the *Isthmian Town*, together with the Ruins of the *Temple of Neptune*, of the *Stadium*, and of the *Theatre*[1]. The earth was covered with fragments of various-coloured marble, grey granite, white limestone, broken pottery, disjointed shafts, capitals, and cornices. We observed part of the fluted shaft of a *Doric* column, which was five feet in diameter. A more particular examination was now necessary; and we proceeded immediately to trace the different parts of this scene of desolation, and to measure them in detail.

We began first to mark, with as much precision

(1) Vid. *Pausan.* in *Corinth.* cap. 1 & 2. pp. 111, 112, 113, 114. Ed. *Kuhnii.*

as possible, the site of these Ruins, with reference to other objects, that future travellers (in direct contradiction to the statement made by *Chandler*) may be guided to the spot, and become satisfied of their existence. The best method of finding their precise situation is to attend to the course of the *wall* which traverses the *Isthmus;* for this, if it be traced from the *Corinthian Gulph,* will be found to make a sudden turn before it reaches the shore of the *Sinus Saronicus,* and to bear away towards Mount *Oneius,* embracing the whole of the Port of *Schœnús,* and closing it in upon the *Corinthian* side. The ruins of the *Temple, Stadium, Theatre,* together with *wells,* and other indications of the *Isthmian Town,* surround this port; and they are, for the most part, situate upon its sides, sloping towards the sea. The remains of the *Temple of Neptune* are to the west of the *Isthmian Wall*; upon an area which is two hundred and seventy-six paces in length, and sixty-four in breadth. A *Greek* Chapel, also in a ruined state, now stands upon the area of the *temple;* and this seems to have been the identical building mentioned by *Wheler,* near to which he found the *Inscription* published by him, relative to many edifices, not mentioned by *Pausanias,* that were repaired by *Publius Licinius Priscus*

Temple of *Neptune.*

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Juventianus[1]. Indeed it is wonderful, considering the notice given by him of the Ruins here, that the site of them should afterwards be lost. The materials of the temple are of a *white limestone*[2]; and the workmanship of the capitals, the fluting of the columns, and of other ornamental parts of the structure, are extremely beautiful. Not a single pillar remains erect: the columns, with their entablatures, have all fallen. The building, by its ruins, appears to have been of the *Corinthian* order; but there are remains of other edifices in its neighbourhood where the *Doric* order may be observed, and where the columns are of greater magnitude than at this *temple*. We measured some of the shafts of columns here that were only two feet nine inches in diameter: and this agrees with a remark made by *Pausanias*, who states that the dimensions of the *Temple* were not extraordinary[3]. The capitals are for the most part destitute of the rich foliage of the *acanthus*, although finished with exquisite taste and in

(1) "Journey into *Greece*," Book vi. p. 438. *Lond.* 1682.

(2) Called by *Pausanias* λίθος λευκὸς (vid. p. 112. *Corinthiac.* c. 1. ed. *Kuhnii*); but this is an expression often applied by him where marble has been used.

(3) Τῷ ναῷ δὲ ὄντι μεγάθει οὐ μείζονι, κ. τ. λ. Ibid.

the most masterly style of sculpture. Among seven or eight of these capitals, we found only one with the *acanthus* ornament: yet the edges of the *canelure* upon all the shafts of the columns at this *temple* were flattened, and not sharp as in much larger pillars which we observed higher up towards the wall. We found also a *pedestal*, which measured at its base four feet and four inches. The fallen *architraves* and other parts of the *entablature* also remain. To the south wall of the area of the *Temple* adjoined the *Theatre;* the *Coilon* of which, almost filled and overwhelmed by the ruins of the *Temple* and by the effect of earthquakes, yet remains, facing the Port *Schœnûs*. West of the *Theatre* is the *Stadium*[4], at right angles to the *Isthmian Wall:* it has very high sides; and even in its present state, the stone front-work and some of the benches remain at its upper end, although earthquakes or torrents have forced channels into the arena. It extends *east* and *west*, parallel to one side of the area of the *Temple*, to which it was adjoined. Just at the place where the *Isthmian Wall* joins

Theatre.

Stadium.

(4) Θέας δὲ αὐτόθι ἄξια ἔστι μὲν ΘΕΑΤΡΟΝ, ἔστι δὲ ΣΤΑΔΙΟΝ λίθου λευκοῦ. *Pausan.* in *Corinth.* c. 1. p. 112. ed. *Kuhnii.*

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Sepulchre of *Palæmon.*

Mount *Oneius,* is a *Tumulus,* perhaps that which was supposed to contain the body of MELICERTES; in honour of whose burial the *Isthmian Games* were instituted, above thirteen hundred years before the *Christian* æra. It stands on a very conspicuous eminence above the *wall,* which here passes towards the *south-south-east,* quite to the port, after reaching the mount. There was within the sacred *Peribolus,* according to *Pausanias*[1], a temple dedicated to *Melicertes,* under his *posthumous* name of *Palæmon*[2]; and it contained statues of the *boy* and of his mother *Leucothea,* and of *Neptune.* The situation, therefore, of the *Tomb,* being almost contiguous with the *Peribolus,* is very remarkable; the whole of these magnificent structures, the *Temples,* the *Theatre,* the *Stadium,* and the ISTHMIA themselves, having originated in the honours paid to his sepulchre. Going from the *Stadium* towards this *wall,* we found fragments of *Doric* columns, whose shafts were near six feet in diameter; the edges of the *canelure* being sharp: these were of the

(1) Vid. *Pausan.* in *Corinthiac.* c. 2. p. 113. ed. *Kuhnii.*

(2) Ἐξενεχθέντος δὲ ἐς τὸν Κορινθίων Ἰσθμὸν ὑπὸ δελφῖνος (ὡς λέγεται) τοῦ παιδὸς, τιμαὶ καὶ ἄλλαι τῷ ΜΕΛΙΚΕΡΤΗΙ δίδονται μετονομασθέντι ΠΑΛΑΙΜΟΝΙ, καὶ ΤΩΝ ΙΣΘΜΙΩΝ ΕΠ' ΑΥΤΩΙ ΤΟΝ ΑΓΩΝΑ ΑΓΟΥΣΙ. *Pausan. Attica,* c. 44. p. 108. ed. *Kuhnii.*

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Trees from which Victors in the *Isthmia* were crowned.

same *white limestone* as the rest. But among all the remains here, perhaps the most remarkable, as corresponding with the indications left us by *Pausanias* of the spot, is the living family of those *Pine-trees,* sacred to *Neptune,* which he says grew in a right line, upon one side, in the approach to the *Temple;* the statues of victors in the *Games* being upon the other side[3]. Many of these, self sown, are seen on the outside of the *wall,* upon the slope of the land facing the port[4]. They may also be observed farther along the coast; exactly corresponding with a remark made by the same author, who relates, that in the beginning of the *Isthmus* there were *Pine-trees,* to which the robber *Sinis* used to bind his captives[5]. Every thing conspires to render their appearance here particularly interesting: the victors in the *Isthmia* were originally crowned with garlands made of their leaves, although chaplets of *parsley*

(3) Ἐλθόντι δὲ ἐς τοῦ θεοῦ τὸ ἱερὸν, τοῦτο μὲν ἀθλητῶν νικησάντων τὰ Ἴσθμια ἑστήκασιν εἰκόνες, τοῦτο δὲ ΠΙΤΤΩΝ ΔΕΝΔΡΑ ἐστὶ πεφυτευμένα ἐπὶ στοίχου τὰ πολλὰ ἐς [illegible] αὐτῶν ἀνήκοντα. *Pausan. Corinth.* c. 1. p. 112. ed. *Kuhnii.*

(4) This *Pine* is a variety of the *Pinus sylvestris,* commonly called *Pinus maritima. Wheler* called these trees "Sea *Pines* with small cones." See *Journey into Greece, p.* 446. *Lond.* 1682.

(5) Vid. *Pausan.* ibid. p. 111.

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were afterwards used instead of them[1]: they are particularly alluded to by *Pausanias*, as one of the characteristic features of the country: and that they were regarded with a superstitious veneration to a late age, appears from the circumstance of their being represented upon the *Greek* colonial medals, struck in honour of the *Roman* Emperors. Allusion was made in the last Chapter to a bronze *medal* found at *Sicyon*, whereon one of these trees is represented with the boy *Melicertes* upon a *dolphin*.

The vicinity of these Ruins to the sea has very much facilitated the removal of many valuable antiquities, as materials for building; the inhabitants of all the neighbouring shores having long been accustomed to resort hither, as to a quarry: but no excavations have hitherto taken place. Persons have been recently sent from *England* to carry on researches, by digging upon the site of the antient cities and temples of *Greece*, and it may therefore be hoped that this spot will not remain long neglected. There is no part of the country which more especially

(1) Archbishop *Potter* observes, that "the use of *parsley* was afterwards left off, and the *Pine-tree* came again into request; which alteration *Plutarch* has accounted for in the fifth book of his *Symposiacks*," (Quæst. 3.) *Archæologia, vol.* I. *c.* 25. *p.* 457. *Lond.* 1751.

requires this kind of examination. The concourse to the ISTHMIA was of such a nature, and continued for so many ages, that if there be a place in all *Greece* likely to repay the labour and the expense necessary for such an undertaking, it is the spot where these splendid solemnities were held. Indeed this has been already proved, in the quantity of *medals* found continually by the peasants of *Hexamillia* among the Ruins here: and the curious *Inscription* which *Wheler* discovered lying upon the area of the *temple*[2] affords reasonable ground for believing that many other documents, of the same nature, might be brought to light with very little difficulty.

In returning from the site of these antiquities to *Hexamillia*, we observed several *tombs* by the side of the old road which led from *Corinth* to the town of *Isthmus*, exactly similar to the mounds we had seen in *Kuban Tahtary*. This primeval mode of burial, originally introduced into *Greece* by the *Titan-Celts*, continued in use among the *Corinthians;* for *Pausanias*, speaking of the antient inhabitants, says, that they

(2) See *Wheler*'s "Journey into *Greece*," Book vi. p. 438. ΘΕΟΙΣ · ΠΑΤΡΙΟΙΣ · ΚΑΙ · ΤΗΙ · ΠΑΤΡΙΔΙ · κ. τ. λ.

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interred their dead always beneath a heap of earth.

As soon as we arrived at *Hexamillia*, the inhabitants of both sexes, and of all ages, tempted by the sight which they had already gained of the new *paras*, flocked around us, bringing carpets for us to sit upon in the open air; and a very curious market was opened for the sale of a single commodity; namely, the antient *medals* found at different times among the Ruins we had visited. The young women wore several silver *medals* mixed with base coin, as ornaments, in a kind of cap upon their foreheads, and among their hair. These they were not very willing to dispose of; but the temptation offered by the shining *paras* was not to be resisted, and we bought almost all we saw. The bronze coins were in great number: but we obtained many very curious *medals* in silver; and among these, the most antient of the city of *Corinth*, in rude globular forms exhibiting the head of *Pallas* in front, within a square indented cavity; and upon their obverse sides, those antique figures of *Pegasus*, in which the wings of the horse are inflected towards the mane. The *medals* with this die have been sometimes confounded with those of *Sicily;* but we obtained

Extraordinary Mart for *Grecian* Medals.

one on which appeared, in *Roman* characters, the letters COR. One of the most curious things which we noticed among our acquisitions, was an antient forgery; a base coin of *Corinth*, made of brass, and silvered over. The others consisted of silver and bronze *medals*, of *Alexander the Great;* of *Phocis;* of *Tanagra* in *Bœotia;* of *Megara;* of *Alea* in *Arcadia; Argos*; *Sicyon*; *Ægina*; and *Chalcis*; together with a few *Roman* coins, and some of less note. We were surprised by not finding among them any of *Athens;* which are common enough elsewhere. When we had concluded our business in *Hexamillia,* we returned again to *Corinth;* and saw, in our road, the remains of some buildings, evidently *Roman,* from the appearance of the *opus reticulatum* in the masonry: among these was the Ruin of a large structure, which seemed to have been an aqueduct.

It was late when we reached our quarters. Two of the *Levant* Consuls sate with us during the evening. Their uniform combines, in a singular manner, the habits of *Eastern* and *Western* nations: it is a long dress, with a three-cornered hat, a bag wig, and an anchor on the button of the hat.

Dress of the *Levant* Consuls.

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Pandæan Horn.

On *Sunday, November* the *fifteenth,* there was a fair in *Corinth.* We saw nothing worth notice, except an *Arcadian* pipe, upon which a shepherd was playing in the streets. It was perfectly *Pandæan;* consisting simply of a goat's horn, with five holes for the fingers, and a small aperture at the end for the mouth. It is exceedingly difficult to produce any sound whatever from this small instrument; but the shepherd made the air resound with its shrill notes: and we bought his pipe. This day we left *Corinth* entirely. The *Bey* positively refused to allow us to proceed by land to *Megara:* we therefore engaged with a couple of men who had a boat stationed in the harbour of *Cenchreæ,* to take us along the coast. In our way to that harbour, we again visited the village of *Hexamillia;* and, after passing the same, we perceived that the *Stone Quarries,* the remains of the *Isthmian Wall,* and of the *Town of Isthmus* at its *eastern* extremity, are seen forming a high ridge upon the *left* hand, parallel to the mountains upon the *right.* The Remains at CENCHREÆ faithfully correspond with the description given by *Pausanias* of the place[1]. We

Cenchreæ.

(1) Vid. *Pausan.* in *Corinth.* c. 2. p. 114. ed. *Kuhn.*—The place is now called by its antient name, pronounced *Cenchri.*

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visited the *Bath of Helen:* it is formed by a spring, which here boils up with force enough to turn a mill, close to the sea. We found no difference of temperature, whether the thermometer were placed in the water of this spring, or in the sea, or exposed in the shade to the air of the atmosphere at mid-day. The three trials gave exactly the same result;—64° of *Fahrenheit.* The men we had hired did not return from the fair; so, after waiting for some time, we procured another boat, and went to a village, the name of which was pronounced *Convangee*[2], where we passed the night. The next morning, at sun-rise, we embarked again. The wind proved contrary. We landed, and reached a miserable hamlet, consisting only of six houses, called *Carneta* or *Canetto,* upon the site of the antient CROMYON. Its wretched inhabitants, a set of sickly-looking people, in the midst of very bad air, had never seen a glove, and expressed the utmost astonishment at seeing a person take one off his hand. Notwithstanding the insalubrity of the situation, and the unhealthy looks of the people, there was no

Bath of *Helen.*

Convangee.

Cromyon.

(2) This, in all probability, is very remote from the manner in which this word ought to be written. If it be a *Greek* name, the *V* is always *β.*

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appearance of poverty or misery within their cottages. The houses, like those of the *Albanians* in general, were very neat, although the cattle lodged with their owners beneath the same roof.

Manners of the Peasants.

The resemblance which the *Albanians* bear to the Highlanders of *Scotland*, in their dress, habits, and mode of life, is said to be very striking in a land which is more peculiarly their own[1], and where their employments are less agricultural than in the *Morea*; but even here we could not avoid being struck with appearances, forcibly calling to mind the manners and customs we had often witnessed among *Caledonian* heaths and mountains. The floors were all of earth; and instead of chimnies there was in every cottage a hole through the roof; but the walls were neatly white-washed, and the hard earthen floors were swept, and made as clean as possible. Every house had its oven, which was kept remarkably clean; and the whitest bread

(1) There is an observation upon this subject by *Lord Byron*, in the Notes to his deathless Poem, "*Childe Harold's Pilgrimage.*" "The *Arnaouts*, or *Albanese*, struck me forcibly by their resemblance to the Highlanders of *Scotland*, in dress, figure, and manner of living. Their very mountains seemed *Caledonian*, with a kinder climate. The kilt, though white; the spare, active form; their dialect, CELTIC in its sound; and their hardy habits, all carried me back to Morven." *Childe Harold's Pilgrimage, Notes to Canto* II. *p.* 125. *Lond.* 1812.

was set before us, with the richest and most highly-flavoured honey. The fire being kindled in the middle of the floor, the peasants form a circle around it, sitting or lying with their feet towards the hearth. Their conversation is cheerful and animated; and, as it was interpreted to us, it seemed to be filled with as lively sallies of wit against the faults of their Governors, as it is usual to hear among nations boasting of the freedom they enjoy. We could not hear of any antiquities in the neighbourhood; nor did we expect even a tradition of the *Cromyonian sow*, or any other exploit of *Theseus* in the Straits of *Peloponnesus*, among a people who are not the indigenous inhabitants of the country. A single black *terra-cotta* vessel, of small size, and shaped like a bottle, found in some sepulchre near the place, was the only relic of antient *Cromyon* that we were able to procure.

Monday, November the *sixteenth*, the wind continuing still contrary, we hired asses, and determined to proceed by land; being now safe from interruption on the part of the Governor of *Corinth*, and relying upon the *Albanians* for protection, who are generally considered as the only persons exercising the *Scironian* profession

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in these parts. At the same time, we sent the boat to *Megara* with our baggage. In our road we saw a great number of those *pines*, or *pitch-trees*, alluded to by authors with reference to the history of the famous robber *Sinis*[1]; who, first bending their stems to the earth, fastened his prisoners to the branches, so that when the trees, by their elasticity, sprang up again, the bodies of his captives were torn asunder. We passed under the *Scironian rocks*: their appearance is very remarkable, and likely to give rise to fabulous tales, if they had been situate in any other country. They consist of *breccia*, which here, as in the *Isthmus of Corinth*, and indeed over all the north of *Peloponnesus*, and in *Attica*, lies upon a *stratum* of limestone. The *breccia* of the *Scironian rocks* presents, towards the sea, a steep and slippery precipice, sloping from the narrowest part of the *Isthmian Strait* towards the *Sinus Saronicus*. It is so highly polished, either by the former action of the sea to which it is opposed, or by the rushing of torrents occasionally over its surface, that any person falling from the heights would glide as over a

Scironian Defile.

(1) Ἔστι δὲ ἐπὶ τοῦ Ἰσθμοῦ τῆς ἀρχῆς, ἔνθα ὁ λῃστὴς ΣΙΝΙΣ λαμβανόμενος πιτύων, ἤγνυ ἐς τὸ κάτω σφᾶς. *Pausan. Corinth.* c. 1. p. 111. ed. *Kuhnii.*

surface of glass; and be dashed to pieces upon the shore, or, in some parts of the precipice, fall into the waves. The Story of *Sappho* has given the name of "*The Lover's Leap*," to at least a dozen precipices, in as many different parts of the world; and this is one of the places whence *Ino* is said to have precipitated herself, with her son *Melicertes*[2]. Hence also the old stories of the dangers to which travellers were exposed in the narrow pass above the SCIRONIA SAXA, from the assaults of SCIRON, who, it was said, compelled them to wash his feet, and then kicked them down these precipices into the sea. Not only were the rocks called *Scironian*, but the road itself was named SCIRON. It was said to have been enlarged by the Emperor *Hadrian*; but we found it to be so narrow, after we had gained the heights, that there was barely room for two persons on horseback to pass each other. A lofty mountain above the pass, covered with snow during the greater part of the year, is called *Gerao*, the antient *Gerania*[3]. We had seen it from the Pass of *Tretus*, near the *Cave of*

(2) Vid. *Pausan.* in *Attic.* c. 44. p. 108. ed. *Kuhnii.*

(3) *Wheler* says the modern name of *Gerania* is *Palæo-vouni.* See *Jour. into Greece, p.* 436. *Lond.* 1682.

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the Nemeæan Lion, in our journey from *Mycenæ* to *Nemea*. There is a town near this mountain, called *Calaverti*. We soon came to the *antient Paved Way* leading from *Attica* into *Peloponnesus*; and arrived at the *Wall* and *arched Gate*, high above the sea; where, in the narrow strait, is still marked the antient boundary between the two countries. The old *portal*, once of so much importance, is now a ruin; but part of the stone-work, mixed with tiles, which was above an arch, yet remains on the side of the mountain; and beyond it, on the side of *Attica*, we saw more of the old paved road. The place is now called *Katche Scala*; a modern method of pronouncing Καχὴ Σκάλα, the *Bad Way*. The defile was always considered as full of danger to the traveller; and it maintains its pristine character. The *Turks* never pass it without the most lively apprehensions; expecting to be attacked here by banditti. *Ibrahim*, that he might avoid this pass, had preferred a tedious and turbulent passage in the boat with our baggage. For our parts, we reposed so much confidence in our worthy *Albanians*, that we never bestowed a thought upon the chance of meeting robbers; and they liked our society the better because we were not accompanied by a *Turk*. Close to the *Scironian Gate* we

Boundary between *Peloponnesus* and *HELLAS*.

ΚΑΚΗ ΣΚΑΛΑ.

observed a prodigious block of white *marble*, lying out of the road, upon the brink of the precipice; which had been thrown down, and had very nearly fallen from the heights into the sea. There was an *inscription* upon it, perhaps relating to the widening of the pass, and to the repairs of the road by *Hadrian;* but we could only trace a semblance of the following letters: CHAP. X.

ΟΔ
ΟΙΟΝΑΙΑΘΩΝΑΔΩΙΟ

At the place where the Arch stood, was perhaps formerly the *Stélé* erected by *Theseus;* inscribed on one side, "HERE IS PELOPONNESUS, NOT IONIA;" and upon the other, "HERE IS NOT PELOPONNESUS, BUT IONIA." Having passed the spot, we now quitted the *Morea,* and once more entered HELLAS[1], by the *Megarean* land. Entrance of *Hellas.*

We began to descend almost immediately; and, as we had expected from the frequent instances which characterize the *Grecian* cities, we no sooner drew nigh to MEGARA, than the prospect of a beautiful and extensive plain opened before us, walled on every side by mountains, but in this example somewhat

(1) "Ab Isthmi angustiis *Hellas* incipit, nostris *Græcia* appellata." *Plin. Hist. Nat. lib.* iv. *c.* 7. *tom.* I. *p.* 210. *L. Bat.* 1635.

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Causes of the celebrity of *Megara*.

elevated above the usual level of such campaign territories. From a view of this important field, it must be evident that the town of *Megara* owed its celebrity more to its fertile domain, than to its position with respect to the sea; yet it is natural to suppose that the inhabitants of this country were fishermen and pirates, before they turned their attention towards the produce of the soil. *Plutarch* believed, that the fabled contest between *Neptune* and *Minerva*, for *Attica*, was an allusion to the efforts made by the antient kings of the country, to withdraw their subjects from a sea-faring life, towards agricultural employments [1]. Be this as it may: when both were united, and the convenience of a maritime situation was superadded to the advantages of inland wealth, it might be expected that *Megara* was able to make so distinguished a figure as she formerly did, in the common cause. At the battle of *Salamis* she furnished twenty ships for the defence of *Greece;* and at *Platæa* numbered her three hundred warriors in the army of *Pausanias*. The city existed above eleven centuries before the *Christian* æra; and, in the days of its splendour, it boasted its

(1) Vid. *Plutarch.* in *Thes.* p. 87. l. 23.

peculiar sect of philosophers. Its situation also with respect to *Peloponnesus* added to its consequence; being the depository of all goods intended for conveyance over the *Scironian* defile. As the traveller descends from this pass, it appears upon a rock, which is situate upon the edge of an immense quadrangular plain extending towards the *left* of the spectator; the site of the present town being close to that corner of it which is towards the sea, and nearest to *Eleusis*. Upon our *left*, just before we arrived, we saw a large *Tumulus*, on which there seems to have stood some considerable monument. The place is much altered, even since *Wheler's* time; but the inhabitants retain many old *Grecian* customs. We saw them roast a large goat entire, upon a pole, in the middle of the public street. It was from *Megara* that *Cicero*, in his letters to *Atticus*, desired his friend to send him two specimens of *Grecian* sculpture. Formerly it was famous for its earthenware; and fine vases have been found here by modern travellers: but we were not fortunate in our inquiry after *terra-cottas:* we procured only a few fragments of a bright red colour, beautifully fluted, that we found lying among the ruins of the city. We had better success in our search for *Inscriptions:* although it may be said of *Megara*, (whose antiquities in

The modern Town.

Inscriptions.

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the *second* century occupied, in their mere enumeration, six chapters of [1]*Pausanias*' description of *Greece*,) that, excepting its name, it retains hardly any thing to remind us of its former consideration. The first *Inscription* that we found here was " in honour of *Callinicus*, Scribe and Gymnasiarch." It was written upon a large stone, twelve feet in length, placed in front of an antient gateway leading from the city towards the sea. This is the identical *Inscription* which *Wheler* has published [2]; and we discovered it exactly as it was left by him. The next is an *Inscription* which he did not observe; and it is much worthy of notice. We saw it at the house of the *Archon* where we lodged: it is in honour of HADRIAN, whose usual titles are added. From the title of OLYMPIUS, once bestowed by the *Athenians* upon *Pericles* [3], and answering to ΔΙΟΣ, we are able to ascertain the date of this *Inscription*; which is of the year of *Christ* 132 [4]. It sets forth, that under the care of *Julius* the *Proconsul*, and in the *Prætorship* of

(1) Fragments of the *Lapis Conchites* mentioned by *Pausanias* (*Attic. c.* 44. *p.* 107. *ed. Kuhnii*), and vestiges of the " *long walls*," were observed at *Megara*, by Mr. *Walpole* and *Professor Palmer*.

(2) See *Wheler*'s " Journey into *Greece*," p. 434. *Lond.* 1682.

(3) Vid. *Plutarch.* in fin. *Pericl.*

(4) Vid. *Corsini* Fast. *Att.* Diss. xi.

Aischron, this (*monument* or *statue*) is raised by the *Adrianidæ* to ADRIAN."

ΤΟΝΔΙΣΑΥΤΟΚΡΑΤΟΡΑΚΑΙΣΑΡΑ
ΤΡΑΙΑΝΟΝ
ΑΔΡΙΑΝΟΝΣΕΒΑΣΤΟΝΟΛΥΜΠΙΟΝ
ΠΥΘΙΟΝ
ΠΑΝΕΛΛΗΝΙΟΝΤΟΝΕΑΥΤΩΝΚΤΙΣ
ΤΗΝΚΑΙΝΟ
ΜΟΘΕΤΗΝΚΑΙΤΡΟΦΕΑΑΔΡΙΑ
ΝΙΔΑΙΥΠΟ
ΤΗΝΕΠΙΜΕΛΕΙΑΝΙΟΥΛΙΟΥΚΑΝ
ΔΟΥΤΟΥ
ΚΡΑΤΙΣΤΟΥΑΝΘΥΠΑΤΟΥΣΤΡΑΤΗ
ΓΟΥΝ
ΤΟΣΑΙΣΧΡΩΝΟΣΤΟΥΔΑΜΟΚ
ΛΕΟΥΣ

We copied a few other *Inscriptions*; but some of them are already published[5], and the others are in too imperfect a state to be rendered intelligible. The *medals* brought by the inhabitants were few in number, and badly preserved[6].

(5) See *Wheler*'s "Journey into *Greece*," p. 432, &c.

(6) Bronze coins, with an entire legend, ΜΕΓΑΡΕΩΝ, are in the collection at *Paris*, exhibiting the head of *Apollo* in front, and for reverse a *Lyre*: but these seemed to have belonged to a city of *Sicily*. The medals of the *Attic Megara* exhibit in front the *prow of a ship*;

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Ionic and *Doric* capitals, of white limestone and of marble, lie scattered among the Ruins, and in the courts of some of the houses. The remains of the "long walls" which inclosed the land between *Megara* and the sea, and connected the *city* with its *port*, are yet visible; and within this district, below the present town, some pieces of fine sculpture were discovered, and long since carried away. Here is also a *Well*, supposed to be that fountain mentioned by *Pausanias*[1], as adorned by *Theagenes*, and sacred to the *Sithnides*; near to which there was a *Temple*, containing the works of *Praxiteles*. A modern superstition belonging to this *Well*[2] seems to agree with the circumstances of its antient history, and thereby to identify the

and for their obverse, either a *Tripod* between *two Dolphins*, or the *two Dolphins* without the *Tripod*. The author has never seen a silver medal answering this description; but as a proof that these are medals of the *Attic* and not of the *Sicilian Megara*, it should be mentioned, that they are found here upon the spot; and the circumstance of his having found them in abundance upon the neighbouring *Isthmus of Corinth* may be also alleged as presumptive evidence of the fact. The oldest medals of *Megara* that he has seen, exhibit *two Dolphins* in front; and for reverse merely a square indentation: and these were found by him at *Hexamillia* in the *Isthmus*.

(1) Ἔστι δὲ ἐν τῇ πόλει κρήνη, καὶ σφισιν ᾠκοδόμηται Θεαγένης, κ. τ. λ. καὶ ὕδωρ ἐς αὐτὴν ῥεῖ καλούμενον Σιθνίδων νυμφῶν. *Pausaniæ Attica*, c. 40. p. 96. ed. *Kuhnii*.

(2) See *Hobhouse*'s Travels, p. 482. *Lond.* 1813.

spot; which may be of consequence to future travellers, who visit *Megara* for the purpose of making excavations.

Journey to *Eleusis.*

Thursday, November the *seventeenth,* we began our journey from *Megara* towards *Eleusis* and *Athens,* filled with curiosity to examine the vestiges of the *Eleusinian Temple,* and over a tract of land where every footstep excites the most affecting recollections. By every antient *well* and upon every *tomb* at which the traveller is induced to halt, and to view the noble objects by which he is surrounded, a crowd of interesting events rush into his mind; and so completely fill it, that even fatigue and fever, from which he is seldom free, are for a moment forgotten. As we left *Megara,* we had a magnificent view of the *Saronic Gulph,* and of the Island *Salamis,* the scene of the great naval engagement, where three hundred and eighty sail of the *Grecian* fleet defeated the vast armament of *Xerxes,* amounting to two thousand ships. The distance between *Megara* and *Eleusis,* according to the *Antonine Itinerary,* is thirteen miles. After travelling half an hour, we observed, in the plain upon our *right,* the remains of a building which seemed to have been an antient *Temple;* and one

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mile farther, we saw a similar ruin upon an eminence by the same side of our road. The plain here is beautiful and fertile. When *Wheler* passed, it was covered with *anemonies*[1]. Another ruin appeared also upon a hill a quarter of a mile nearer to *Eleusis;* and a little beyond this, upon the *left*, close to the road, we saw two *Tombs* opposite to each other. Afterwards, we came to a *Well*, at which our guides stopped to water their mules. Soon after passing this *well*, we saw another *Tomb*, and many heaps of stones, as of ruined structures, upon our *left*. The Reader, comparing these remains with the account given by *Pausanias*, may affix names to them according to his own ideas of their coincidence with his description. An author would not be pardoned who launches into mere conjecture with regard to any one of them. We then began to ascend a part of the mountain *Kerata*, so named from its double summit, and now called *Gerata*. We saw upon the shore below us a few houses, and an appearance as of an antient *Mole*, projecting into the sea; yet no author has mentioned the existence of any

Kerata.

(1) Journey into *Greece*, p. 430. *Lond.* 1682.

maritime establishment between the two cities of *Megara* and *Eleusis*. Hence we descended into the *Eleusinian Plain;* spreading out with indescribable beauty, as in the instances so often noticed; the surrounding mountains seeming to rise out of it: this was that fertile land which is said to have invited the first labours of the plough; and where the first wheat was sown by the instructions of the Goddess of Agriculture. We had no sooner descended into it, than, turning round the mountain towards the *left*, we found the distinct traces of a *Temple*, and, farther on, of another similar structure. We observed a tower upon a hill towards our right; and, soon after, we saw lying in the plain the marble *Torso* of a colossal statue, which, with some difficulty, we divested of the soil that had accumulated around it. This *torso* seemed to be that of a *Sphinx*, or of a *Lion:* the latter animal is sometimes represented as drawing the *Car of Ceres*. It consisted of the white marble of Mount *Pentelicus*. Still advancing, we perceived upon the *left* the vestiges of a *Temple*, and a *Well*, at which women were washing linen. This *Well* appeared to us, in all respects, to correspond with the situation of that famous WELL, called Ἄνθινον, or, *the flowery*, where *Ceres* is fabled to have rested

Eleusinian Plain.

Acropolis of Eleusis.

Marble *Torso.*

The *Flowery Well.*

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from the fruitless search of her daughter *Proserpine*[1].

Arriving upon the site of the city of ELEUSIS, we found the plain to be covered with its Ruins.

Aqueduct.

The first thing we noticed was an *Aqueduct*, part of which is entire. Six complete arches are yet to be seen. It conducted towards the *Acropolis*,

Temple of Ceres.

by the *Temple of Ceres*. The remains of this *Temple* are more conspicuous than those of any other structure, excepting the *Aqueduct*. The *paved road* which led to it is also visible, and the pavement of the *Temple* yet remains. But to heighten the interest with which we regarded the relics of the *Eleusinian fane*, and to fulfil the sanguine expectations we had formed, the

Statue of the Goddess.

fragment of a *Statue*, mentioned by many authors as that of the *Goddess* herself, appeared in colossal majesty among the mouldering vestiges of her once splendid sanctuary. We found it, exactly as it had been described to us by the

(1) *Wheler* has placed this *well* farther from *Eleusis*, on the road to *Megara*; and he mentions a small plain which he believed to have been the *Rharian*, as distinct from *Eleusis*, (*see* "*Journ. into Greece.*" *p.* 430. *Lond.* 1682.) which we failed to observe. The Plain of *Eleusis* is about eight miles long, and four in breadth. *Wheler* makes the *Rharian* Plain, "a valley only three or four miles in compass."

Consul at *Nauplia*, on the side of the road, immediately before entering the village, and in the midst of a heap of dung, buried as high as the neck, a little beyond the farther extremity of the pavement of the *Temple*. Yet even this degrading situation had not been assigned to it wholly independent of its antient history. The inhabitants of the small village which is now situate among the ruins of *Eleusis* still regarded this *Statue* with a very high degree of superstitious veneration. They attributed to its presence the fertility of their land; and it was for this reason that they heaped around it the manure intended for their fields. They believed that the loss of it would be followed by no less a calamity than the failure of their annual harvests; and they pointed to the *ears of bearded wheat*, among the sculptured ornaments upon the head of the figure, as a never-failing indication of the produce of the soil. To this circumstance may perhaps be attributed a main part of the difficulties opposed to its removal, in the various attempts made for the purpose, during the years that have elapsed since it was first noticed by an *English* traveller[2]. With regard to the allusions subsequently made to it by other writers, as the author has already

Superstition of the Inhabitants.

(2) Sir *George Wheler* in 1676.

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concentrated every testimony of this nature[1], it will not be necessary to repeat them here. It is sufficient merely to state, that this *Statue*, consisting of the white marble of *Pentelicus*, which also afforded the materials of the *Temple*, bears evident marks of the best age of the *Grecian* sculpture: but it is in a very ruined state. A vein of *schistus*, one of the extraneous substances common to the *Pentelican* marble, traversing the whole mass of the stone in a direction parallel to the back of the *Statue*, has suffered decomposition during the lapse of ages in which it has remained exposed to the action of the atmosphere; and by its exfoliation, has caused the face and part of the neck of the Statue to fall off; but in the *Calathus*, which yet remains as an ornament of the head, the sculpture, although much injured, is still fine: and that it was originally finished with the greatest elegance and labour, is evident; because, in the foliage of a chaplet which surrounds the whole, a small *poppy* or *pomegranate* is represented upon every leaf, carved and polished with all the perfection of a *Caméo*. The remains

(1) "*Greek Marbles*," *Cambridge*, 1809. To which may also be added the testimony of *Perry*, as given in his "*View of the Levant*," printed in 1743.

of the *Temple* have been described by almost all the authors who have mentioned the *Statue;* and its dimensions are given by *Chandler*[2]. The broken shafts and capitals of the columns lie around, in promiscuous heaps of ruin. We sought, without success, the *pedestal* believed by *Wheler*[3] to have been the base of the *Statue:* but we discovered the following Inscription upon a marble pedestal of no considerable magnitude.

Inscriptions.

ΗΕΞΑΡΕΙΟΠΑΓΟΥ
ΒΟΥΛΗΚΑΙΗΒΟΥΛΗ
ΤΩΝΦΚΑΙΟΔΗΜΟΣ
ΟΑΘΗΝΑΙΩΝΚΛΑΥΔΙ
ΑΝΜΕΝΑΝΔΡΑΝΚΛΑΥ
ΔΙΟΥΦΙΛΙΠΠΟΥΤΟΥ
ΔΑΔΟΥΧΗΣΑΝΤΟΣΘΥΓΑΤΕ
ΡΑΚΛΑΥΔΕΜΟΣΤΡΑΤΟΥΕΓ
ΓΟΝΟΝΑΙΛΠΡΑΞΑΓΟΡΟΥΑ
ΠΟΓΟΝΟΝΑΡΕΤΗΣΕΝΕΚΕΝ

"*In honour of Claudia Menandra, the daughter of Claudius Philippus, who had been Torch-bearer at the Mysteries, the Senate of the Areopagus, the Council of Five Hundred, and People of Athens, erect this.*"

(2) Travels in *Greece*, p. 190. *Oxf* 1776.
(3) Journey into *Greece*, p. 428. *Lond.* 1682.

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We found also another, "*in honour of one of the Eumolpidæ*," inscribed upon the same kind of bluish limestone which was used for the frieze of the *Erecthéum* at *Athens*, and of which the *Cella* of the *Temple* here also consisted. The stone being partly buried, we could only read the following characters:

ΕΥΜΟΛΠΙΔΩΝΛΥΚΟΜΙ
ΔΙΑΒΙΟΥΕΝΕΛΕΥΣΙΝΙΜΕ . . .
ΑΛΩΩΝΕΝΣΑΜΩΔΕΤΗΣ
ΕΥΣΕΒΕΙΑΣΕΝΕΚΑΤΗΣ . . ΡΟ . ΑΣ
* * * * *
ΕΠΙΙΕΡΕΙΑΣΦΛΑΟΥΙΑΣΛΑΟΔΑΜΕΙΑΣ
ΤΗΣΚΛΕΙΤΟΥΦΛΥΕΩΣΘΥΓΑΤΡΟΣ

Upon a very large cylindrical pedestal of marble, before a small church now occupying a part of the site of a *Temple*[1], perhaps that of *Diana Propylæa*, upon the brow of the hill, we found another *Inscription:* this was observed in the same place by *Spon*, and it was afterwards published in his work[2].

(1) See the Engraving from Sir *W. Gell*'s accurate View of *Eleusis*, as published in 1809: "*Greek Marbles*," p. 15.

(2) Voyage de *Grèce*, &c. tom. II. p. 335. *à la Haye*, 1724.

We must now break the thread of our narrative respecting the Antiquities of *Eleusis*, by a transition as sudden as was the cause of it. Having made some proposals to the priest of the village for the purpose of purchasing and removing the mutilated fragment of the *Statue of Ceres*, and of using his influence with the people to this effect, we were informed that these measures could only be pursued by obtaining a *firmân* from the *Waiwode* of *Athens;* to whom, as lord of the manor, all property of this description belonged. We no sooner received the information, than we resolved to set off instantly from *Eleusis;* and endeavour to accomplish so desirable an object. For the present, therefore, our observations must be principally confined to the subject of this undertaking.

It has been before stated, that *Ibrahim*, our *Tchohadar*, was himself a kinsman of the Governor of *Athens;* the very person to whom an application in this instance was necessary. This man promised all the assistance in his power; and it was agreed, that the whole management of the affair, as far as it related to the *Waiwode*, should be left to his discretion. We gave up the design we had formed, of remaining for the present at *Eleusis*, and set out for *Athens*.

Sudden departure for *Athens*.

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Via Sacra.

A part of the pavement of the *Via Sacra* is still visible after quitting the site of the *Temple of Ceres*, and the remains of several monuments appear upon either side of it. The great ruins of the *Aqueduct* are upon the left. Soon afterwards, close to the road, on the same side of the way, appears an oblong quadrangular base of some fine structure, consisting of large blocks of white marble, neatly fitted together. There are other works of the same kind. Perhaps every one of these might be ascertained, by a careful attention to the description given of the objects in this route by *Pausanias*[1]. Soon after leaving *Eleusis*, the road bears *eastward* across the *Thriasian Plain*, which is marshy towards the sea; and the remains of the old *causeway*, consisting of large round stones, overgrown with rushes, along which the annual procession moved from *Athens*, is conspicuous in many places. Here we crossed the bed of a river almost dry, and saw by the side of it the vestiges of a *Temple*. Another superb *basement* appeared in this part of the road, similarly constructed, and of the same materials with

(1) Ἰοῦσι δὲ ἐπ' Ἐλευσῖνα ἐξ Ἀθηνῶν, ἣν Ἀθηναῖοι καλοῦσιν ὁδὸν ἱερὰν, κ. τ. λ. *Paus. Attica*, c. 36. p. 88. ed. *Kuhnii*.

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that we have just noticed. We also observed the Ruins of another *Temple*, close to the sea, upon our right; of which one column yet remained; and some of the stones were still standing. This district, lying towards the borders of *Attica*, in a very remote age constituted the regal territory of *Crocon*[2]. But there is a circumstance, connected with the most antient geography of these regions, which does not appear to have been duly regarded. It was first pointed out by a learned ancestor of the author of these Travels: and as it is of importance in the establishment of an historical act, namely, the common origin of the *Goths* and the *Greeks*, it may be here briefly stated, as deduced from his observations and founded upon the authorities he has cited[3]: it is this, that the whole of the *Eleusinian* Plain, together with a part of *Attica*[4], were once included within the limits of THRACE, whose *southern* frontier extended, as *Thucydides* informs us[5], even to the *Gulph of Corinth*. In the dispute between

Vast extent of Antient *Thrace*

(2) Vid. *Pausan.* ibid. p. 91.

(3) See the "*Connexion of the Roman, Saxon, and English Coins*," &c. by *William Clarke*, M.A. *Lond.* 1767. pp. 65, 66, 67.

(4) Τὴν μὲν Ἀττικὴν οἱ μετὰ Εὐμόλπου Θρᾷκες ἔσχον. *Strabon.* Geog. ib. vii.

(5) *Thucyd.* l. ii. c. 29. p. 100.

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Eumolpus the *Thracian*, and *Erectheus* king of *Athens*, the former laid claim to *Athens*[1] itself, as part of his father's dominions. The capitals of these two princes were not more than fifteen miles distant from each other; and there was as little difference in their manners as their situation. This appears by the issue of the war, which was so amicably concluded. The terms were, that, for the future, the inhabitants of both cities, *Athens* and *Eleusis*, should be considered as one people[2]; that the religion of *Eleusis*, the mysteries so long known, and so much revered under that name, should be received at *Athens*; the descendants of *Eumolpus* being entitled to the PRIESTHOOD, and the family of *Erectheus* to the CROWN[3].

The *Rhéti*.

Two streams of salt water, called *Rhéti* by *Pausanias*, are described by him as the limits between the *Eleusinian* and the *Attic* territories.

(1) *Hygin.* c. 46.

(2) *Pausan.* lib. i. Ἀπὸ τοῦ (i. e. Εὐμόλπου) Εὐμολπίδαι καλοῦνται παρ' Ἀθηναίοις. *Diog. Laert.* in procem. p. 4. *Thucyd.* p. 496. *Hesych.* et *Suidas* in v. Εὐμολπίδαι. These mysteries were supposed to come originally from ORPHEUS. Τῶν Ἐλευσινίων τὰς τελετὰς ΟΡΦΕΤΣ, ἀνὴρ Ὀδρύσης, εἰς τὰς Ἀθήνας ἐκόμισεν. *Theodoret. Therapeut.* "Eleusiniorum sacra mystica ORPHEUS, natione Thrax, in Athenas importavit." *See also Pausanias.*

(3) Ibid. *Clarke*'s Connexion, &c. p. 66. *Lond.* 1767.

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Before we reached them, and nearer to *Eleusis*, we had passed, as we have stated, the bed of a river whose dry and pebbled channel was almost exhausted of water. By the side of it we observed the remains of a *Temple* before mentioned, about an hundred and fifty paces from the road; and this stream was doubtless the *Eleusinian Cephissus* of *Pausanias*[4]. As we drew near to the *Rhéti*, the road passes close to the sea; and here, upon our left hand, we saw a small lake, which owes its origin to a dam that has been constructed close to the beach, banking a body of salt water: this water, oozing continually from a sandy stratum, fills the lake, and becomes finally discharged, through *two channels*, into the Gulph. These appear to have been the ducts to which *Pausanias* alludes under the appellation of the *Rhéti*, which were severally sacred to *Ceres* and to *Proserpine:* and there is, every reason to believe, that the lake itself is at the least, as antient as the time when the *Hiera* of those Divinities stood upon its borders; else it were difficult to conceive how the fishes could have been preserved, which the priests alone were permitted to take from the

Eleusinian Cephissus.

Salt Lake.

(4) *Paus. Attic.* c. 38. p. 92. ed. *Kuhnii.*

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consecrated flood[1]. It is hardly credible, that a supply of this nature was afforded by any of the shallow streams which might have been found near to this spot, struggling for a passage through their now exhausted channels. There is something remarkable in the natural history of the *lake*, besides the saline property of its water. Our guides informed us, that *petroleum*, or, as it is vulgarly called, *mineral tar*, is often collected upon its surface; which is extremely probable, owing to the nature of the *sand-stone stratum* whence the water flows, and to the marshy nature of the land in its vicinity. Two mills are now turned by the two streams issuing from this lake. After having passed the *Rhéti*, we came to a narrow pass, skirting the base of a marble rock towards the shore, and cut out of the solid stone, having the sea close to us upon our *right* hand. This narrow pass was evidently the point of separation between the two antient kingdoms of *Eumolpus* and *Erectheus*[2]. Hence, turning from the shore towards

(1) Λέγονται δὲ οἱ ΠΕΙΤΟΙ Κόρης ἱεροὶ καὶ Δήμητρος εἶναι· καὶ τοὺς ἰχθῦς ἐξ αὐτῶν τοῖς ἱερεῦσίν ἐστιν αἱρεῖν μόνοις. *Paus. Attic.* c. 37. p. 91. ed. *Kuhnii.*

(2) According to the valuable work of Mr. *Hobhouse*, it bears the appellation usually bestowed upon such passes, of *Kake Scala*— the *evil way*. *See Hobhouse's Journey through Albania, &c. p.* 373. *Lond.* 1813.

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the *left*, we entered a narrow valley by a gentle ascent, which is the entrance to the *defile of Daphne*. We perceived, that the perpendicular face of the rock, upon this side of the road, had been artificially planed, and contained niches for *votive tablets*, as they have been before described in this work. Such appearances are always of importance in the eyes of the literary traveller, because they afford indisputable proofs of the former sanctity of the spot: and although it may be difficult to state precisely what the nature of the *Hieron* was where the original *vows* were offered, it will, perhaps, be easy to explain why these testimonies of *Pagan* piety distinguish this particular part of the *Sacred Way:* the niches being situate near the spot where the first view of *Eleusis* presented itself to the *Athenian* devotees, in their annual procession to the city. This seems to have been the rock which is mentioned by *Pausanias*, under the appellation of PŒCILE: in his Journey from *Athens*, he mentions its occurrence before his arrival at the *Rhéti*, and at this extremity of the defile[3]. After this we came to a *wall*, which

Defile of *Daphne*.

The Rock called *Pœcile*.

(3) Τὸ Ποικίλον καλούμενον ὄρος, κ. τ. λ. Vid. *Pausan. Attic.* c. 37. p. 91. ed. *Kuhnii*.

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Temple of *Venus.*

is supposed to be alluded to by *Pausanias* as marking the site of a *Temple of Venus*[1]; and presently, in the very centre of the defile, we noticed a large *antient Tomb*[2], and arrived at the *Monastery of Daphne*, whose romantic situation and picturesque appearance, in the midst of rocks and overshadowing pines, has been a theme of admiration amongst all travellers. Part of its materials are said to have been derived from the ruins of the *Temple of Venus*, now mentioned. The Monastery itself seems to occupy the situation assigned by *Pausanias* to a *Hieron*, containing the images of *Ceres*, *Proserpine*, *Minerva*, and *Apollo*; and which had been originally consecrated to the last of these divinities[3]. We found the building in a ruined state, and altogether abandoned. Our Ambassador had already removed some of the antiquities which the place formerly contained; but we saw some broken remains of *Ionic* pillars of white marble, and other fragments of architectural decorations, whose

Monastery of *Daphne.*

Hieron of Apollo.

(1) Μετὰ δὲ τοῦτο Ἀφροδίτης ναός ἐστι, καὶ πρὸ αὐτοῦ τεῖχος ἀργῶν λίθων βίας ἄξιον. *Pausan. Attic.* c. 37. p. 91. ed. *Kuhnii.*

(2) *Pausanias* mentions the τάφος of *Theodectes*, of *Phaselitas*, and *Mnesitheus*; and other *monuments* remarkable for their magnitude and the magnificence of their construction. *Ibid.* p. 90.

(3) Ibid.

workmanship denoted the best age of the *Grecian* sculpture; and in all the pavements of the Monastery there were pieces of the finest *verd-antique breccia*, some of which we removed, and sent afterwards to *England*. The remains of a *Theatre* are also visible before leaving this defile upon the right hand; and as the hills opened at the other extremity towards sunset, such a prospect of *Athens* and of the *Athenian Plain*, with all the surrounding scenery, burst upon our view, as never has been, nor can be described. It is presented from the mouth or gap, facing the city, which divides *Corydallus* upon the *south*, now called *Laurel Mountain*, from *Ægaleon*, a projecting part of Mount *Parnes* upon the *north*[4], immediately before descending into the extensive olive-plantations which cover all this side of the plain, upon the banks of the *Cephissus*. There is no spot whence *Athens* may be seen that can compare with this point of view; and if, after visiting the city, any one should leave it without coming to this eminence to enjoy the prospect here afforded, he will have formed a very inadequate conception of its grandeur; for all that Nature and Art, by every marvellous combination of vast

View of *Athens* at sunset.

(4) See *Hobhouse's* "Journey through *Albania*," &c. pp. 370, 371. *Lond.* 1813.

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and splendid objects, can possibly exhibit, aided by the most surprising effect of colour, light, and shade, is here presented to the spectator. The wretched representations made of the scenes in *Greece*, even by the best designs yet published in books of travels, have often been a subject of regret among those who have witnessed its extraordinary beauties; and, in the list of them, perhaps few may be considered as inferior to the numerous delineations which have appeared of this extraordinary city. But with such a spectacle before his eyes as this now alluded to, how deeply does the traveller deplore, that the impression is not only transitory as far as he is concerned in its enjoyment, but that it is utterly incapable of being transmitted to the minds of others. With such reflections, we reluctantly quitted the spot; and passing downwards to the plain, crossed the *Cephissus*, and entered the olive-groves extending towards our *left*, over the site of the *Academy*. If we may trust the account given us by our *Tchohadar*, there are not less than forty thousand of these trees; the largest and finest of the kind we had seen in *Greece*[1]. The

Athenian Cephissus.

Site of the *Academy*.

(1) The most beautiful wood perhaps ever seen in *England* is that of *Athenian* Olive, when polished. A table made of this wood is in the possession of the Earl of *Egremont*. It has been cut from some logs of the

air here is very unwholesome during the summer months, owing to the humidity of the soil, and perhaps principally to its not being properly drained. After descending from the defile of *Daphne*, we observed a large *Tomb* upon our *left:* and before arriving at the site of the *Sacred Gate*, there are two other *Tumuli;* and the remains of an *Aqueduct* may be observed, extending in the direction of the *Academy*. The *Tombs* are mentioned by *Pausanias*, in his journey to *Eleusis*.

Return to *Athens*.

In the evening, we arrived once more in ATHENS; and calling upon our former companion, *Lusieri*, were hailed by him with the first news of peace between *France* and *England;*— a joyful intelligence for us, as we instantly resolved to pass through *France*, in our journey home. He also told us of the valuable acquisitions, in *vases*, *gems*, and *medals*, which he had made in *Ægina*, after we had left him upon that island.

The next morning our *Tchohadar* waited upon his relation the *Waiwode*, and communicated to him the subject of our wishes respecting the

Negotiation with the *Waiwode*.

the olive-tree, intended as fuel in *Athens*, which the author's brother, the late Captain *Clarke*, of the *Braakel*, brought to this country.

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Eleusinian marble. After some deliberation, the Governor acceded to our request; but upon the express condition, that we would obtain for him a small *English* telescope belonging to *Signor Lusieri*. This request opposed a very serious obstacle to our views; because it became necessary to divulge the secret of our undertaking to a person indeed in whom we could confide, but who was at the moment actually employed in collecting every thing of this kind for our Ambassador; who had prohibited the removal of any article of antient sculpture on the part of his countrymen, excepting into his own warehouses, as an addition to the immense Collection he was then forming, in the name, and with the power, of the *British* Nation. Yet there was no time to lose: the *Waiwode* might soon mention the matter himself to an intriguing Consul, who paid him a daily visit; and then, (although the *Statue* were the *Waiwode*'s property, and, of course, the right to dispose of it belonged exclusively to him) we had reason to believe that our project would be instantly frustrated. Accordingly, we made *Lusieri* acquainted with the whole affair; and our generous friend, disdaining every unworthy consideration, not only resigned the telescope upon our promise of sending him another from

England[1], but very kindly undertook to present it himself to the *Waiwode*, and persuade him to observe silence with the Consul respecting the measures we were then pursuing. The desired *firmân* was therefore obtained. To complete the whole, it was now necessary to apply to the Consul himself, for the use of the ferry-boat plying between *Salamis* and the main land; as the only means of conveying this enormous piece of marble to the *Piræeus*, if we should be so fortunate as to succeed in our endeavours of moving it from its place towards the shore. Such an application, as it might be expected, excited the Consul's curiosity to the highest degree: but after many questions, as to the object for which the boat was required, we succeeded in lulling his suspicions; or, if he had any notion of our intention, he believed that all attempts to remove the *Statue* would be made in vain. A messenger was accordingly despatched to put the boat under our orders. Every thing being now ready, we set out again for *Eleusis:* and perhaps a further narrative of

(1) We had the satisfaction of hearing that he has since received it safe. It was a very fine telescope made by *Ramsden:* and it was conveyed to him by the author's friend, Mr. *Walpole*, whose *Manuscript Journal* has afforded a valuable addition to this work.

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the means used by private individuals, unaided by diplomatic power or patronage, to procure for the University of which they are members this interesting monument of the Arts and Mythology of *Greece*, although a part of it has been already before the public, may not be deemed an unwelcome addition to this v lume.

Method devised for removing the *Statue of Ceres.*

The difficulties to be encountered were not trivial: we carried with us from *Athens* but few implements: a rope of twisted herbs, and some large nails, were all that the city afforded, as likely to aid the operation. Neither a wheeled carriage, nor blocks, nor pulleys, nor even a saw, could be procured. Fortunately, we found at *Eleusis* several long poles, an axe, and a small saw about six inches in length, such as cutlers sometimes adapt to the handle of a pocket knife. With these we began the work. The stoutest of the poles were cut, and pieces were nailed in a triangular form, having transverse beams at the vertex and base. Weak as our machine wa s it acquired considerable strength by the weight of the *Statue*, when placed upon the transverse beams. With the remainder of the poles were made rollers, over which the triangular frame might move. The rope was then fastened to each extremity of the transverse beams. This

simple contrivance succeeded, when perhaps more complicate machinery might have failed: and a mass of marble weighing near two tons was moved over the brow of the hill or *Acropolis* of *Eleusis*, and from thence to the sea, in about nine hours.

An hundred peasants were collected from the village and neighbourhood of *Eleusis*, and near fifty boys. The peasants were ranged, forty on each side, to work at the ropes; some being employed, with levers, to raise the machine, when rocks or large stones opposed its progress. The boys who were not strong enough to work at the ropes and levers, were engaged in taking up the rollers as fast as the machine left them, and in placing them again in the front.

Difficulties encountered.

But the superstition of the inhabitants of *Eleusis*, respecting an idol which they all regarded as the protectress of their fields, was not the least obstacle to be overcome. In the evening, soon after our arrival with the *firmân*, an accident happened which had nearly put an end to the undertaking. While the inhabitants were conversing with the *Tchohadar*, as to the means of its removal, an ox, loosed from its yoke, came and placed itself before the *Statue;*

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and, after butting with its horns for some time against the marble, ran off with considerable speed, bellowing, into the Plain of *Eleusis*. Instantly, a general murmur prevailed; and several women joining in the clamour, it was with difficulty any proposal could be made. "*They had been always*," they said, "*famous for their corn; and the fertility of the land would ceuse when the Statue was removed.*" Such were exactly the words of *Cicero* with respect to the *Sicilians*, when *Verres* removed the *Statue of Ceres*: — "QUÒD, CERERE VIOLATA, OMNES CULTUS FRUCTUSQUE CERERIS IN HIS LOCIS INTERIISSE ARBITRANTUR[1]." It was late at night before these scruples were removed. On the following morning, *November* the *twenty-second*, the boat arrived from *Salamis*, attended by four monks, who rendered us all the service in their power; but they seemed perfectly panic-struck when we told them that it was our intention to send the *Statue* in their vessel to the *Piræeus*; and betrayed the helplessness of infants when

(1) *Cicero in Verr. lib.* iv. *c.* 51. The circumstances which attended the removal of the *Statues* of *Ceres* and *Triptolemus* from the Temple at *Enna*, by *Verres*, were very similar to those which opposed themselves to our undertaking.—"*His pulchritudo periculo, amplitudo saluti fuit, quòd eorum demolitio, atque asportatio, perdifficilis videbatur.*" Vid. lib. iv. c. 49.

persuaded to join in the labour. The people had assembled, and stood around the *Statue;* but no one among them ventured to begin the work. They believed that the arm of any person would fall off who should dare to touch the marble, or to disturb its position. Upon festival-days they had been accustomed to place before it a burning lamp. Presently, however, the Priest of *Eleusis,* partly induced by entreaty, and partly terrified by the menaces of the *Tchohadar,* put on his canonical vestments, as for a ceremony of high mass, and, descending into the hollow where the *Statue* remained upright, after the rubbish around it had been taken away, gave the first blow with a pickaxe for the removal of the soil, that the people might be convinced no calamity would befal the labourers. The work then went on briskly enough: already the immense mass of marble began to incline from its perpendicular; and the triangular frame was placed in such a situation, that, as the *Statue* fell, it came gradually upon the transverse beams. The rope was then cut, and fastened as traces; one half of it upon either side; and our machine, supported by wooden rollers, was easily made to move. In this manner, at midday, it had reached the brow of the hill above the old port; whence the descent towards the

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shore, although among ruins, and obstructed by large stones, was more easy.

New difficulties now occurred. It was found that the water near to the shore was too shallow to admit the approach of the boat from *Salamis*, for the conveyance of the *Statue* on board; and the old quay of *Eleusis*, which consisted of immense blocks of marble stretching out into deeper water, was in such a ruined state, that several wide chasms appeared, through which the water flowed. Across these chasms it would be necessary to construct temporary bridges, for which timber would be required; and even then the boat could not be brought close enough to the extremity of the quay to receive the *Statue*. Here the whole of our project seemed likely to meet with its termination; for it was quite impossible, without any mechanical aid, to raise a mass of marble weighing nearly two tons, so as to convey it into the boat. At this critical moment, when we were preparing to abandon the undertaking, a large *Casiot* vessel made her appearance, sailing between *Salamis* and the *Eleusinian* coast. We instantly pushed off in the boat, and hailed her; and the Captain consenting to come on shore, we not only hired his ship to take the

Statue to *Smyrna*, but also engaged the assistance of his crew, with their boats and rigging, to assist in its removal. These men worked with spirit and skill; and made the rest of the operation a mere amusement. At sunset, we saw the *Statue* stationed at the very utmost extremity of the pier-head.

Success of the Undertaking.

Early on the following day, *November* the *twenty-third*, two boats belonging to the vessel, and the *Salamis* ferry-boat, were placed alongside of each other, between the ship and the pier; and planks were laid across, so as to form a kind of stage, upon which the *Casiot* sailors might work the blocks and ropes. A small cable was also warped round the *Statue*; and twelve blocks being brought to act all at once upon it, the *Goddess* was raised almost to the yard-arm; whence, after remaining suspended a short time, she was lowered into the hold; and the *Eleusinians* taking leave of her [1], the vessel sailed for *Smyrna*. Having thus ended the narrative of our adventure, we may now conclude our observations concerning the Ruins of

(1) They predicted the wreck of the ship which should convey it: and it is a curious circumstance, that their augury was completely fulfilled, in the loss of the *Princessa* merchantman, off *Beachy Head*, having the *Statue* on board.

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Further account of *Eleusis*.

Eleusis. These have been since surveyed with so much attention by other travellers, that we shall merely state such things as may perhaps have escaped their notice.

Long Walls.

It has been supposed, that the "*Long Walls*" of *Athens*, which extended from the *Acropolis* to the sea, and inclosed the *Piræeus*, were a peculiar feature of the *Athenian city*: but this is by no means true. Such a method of connecting the harbours with the *citadels* of *Greece*, was a very general characteristic of the manners of the *Grecian* people, in all places where the *Acropolis* was not actually situate upon the shore. This, for example, was the case at *Corinth*: it may also be remarked at *Megara*, and at *Eleusis*. The *Acropolis* of *Eleusis* is half a mile distant from the harbour. Between the base of the hill upon which the *Citadel* stood, and the sea, this distance is occupied by a small plain; and from the number of ruined foundations, the vestiges of *temples*, and of other *Hiera*, all over this plain towards the sea, we were inclined to differ from *Wheler*, and from every other traveller, by considering this piece of land as the identical spot called RHARIUM; where, according to the antient traditions of *Eleusis*, corn was first sown. The severe illness with

which *Triptolemus* was afflicted, and from which he was restored to health by *Ceres*, is still liable to attack all who expose themselves to the *malaria* now covering this part of the *Eleusinian* territory: and the evil might again be removed, as it then was, by subjecting the same spot once more to the labours of agriculture; carefully cleansing and draining the soil. This being the *Rharian Plain;* the *great plain* of *Eleusis*, upon the other side of the *Acropolis*, towards the west, is consequently the *Thriasian*. The *Rharian Plain* being small, and between the *Citadel* and the *sea*, was in all probability occupied, in antient times, by the city of *Eleusis*, and by many of its sacred buildings. The remains of the *two Long Walls*, which extended from the *Citadel* to the *sea*, and inclosed the *port*, are yet visible; and within this inclosure were perhaps the *temples* of *Triptolemus* and of *Neptune*[1]. The *Area* and *Altar* of *Triptolemus* were undoubtedly within the *Rharian Plain*[2]. The temple of *Diana Propylæa* was, of course, as its name implies, the *Holy Gate* of the Citadel; and probably it stood

Of the *Rharian* and *Thriasian* Plains.

Temples of Triptolemus, of *Neptune*, and of *Diana Propylæa*.

(1) Vid. *Pausaniæ Attic.* c. 38. pp. 92, 93. ed. *Kuhnii.*

(2) Τὸ δὲ πεδίον τὸ Ῥαρίον, κ. τ. λ. Ἐνταῦθα ΑΛΩΣ καλουμένη ΤΡΙΠΤΟΛΕΜΟΥ, καὶ ΒΩΜΟΣ δείκνυται. Ibid. p. 93.

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upon or near to the spot which is now occupied by a small Church or Chapel upon the brow of the hill. That of *Ceres*, built during the administration of *Pericles*, by *Ictinus* the architect of the *Parthenon* at *Athens*, and mentioned by *Plutarch*[1], by *Strabo*[2], and by *Vitruvius*[3], was perhaps destroyed before the invasion of *Alaric*, at the end of the *fourth* century; and even before the time of *Pausanias* in the *second;* as it is not mentioned by him. But as *Phidias* presided over all the artists employed to complete it[4], and the marble of *Mount Pentelicus* was employed in its construction, it is easily to be recognised in those Ruins among which the *Statue* was discovered; an *area* or pavement, leading to it, being of *Pentelican* marble, and still existing, at the commencement of the *Thriasian Plain*, upon the *western* side of the *Acropolis*. The antient port of *Eleusis* was entirely artificial; being inclosed by a semicircular pier of white marble. Going to this port from the modern village (which does not contain forty houses), along the remains of the

Temple of *Ceres*.

Port of *Eleusis*.

(1) *Plutarch.* in *Pericl.* vol. I. p. 159.

(2) *Strabon.* Geog. lib. ix.

(3) *Vitruv.* in Præfat.

(4) Πάντα δὲ διεῖπε καὶ πάντων ἐπίσκοπος ἦν αὐτῷ ΦΕΙΔΙΑΣ. *Plutarch.* in *Pericl.*

northern wall, you come to the ruins of another large *Temple*, consisting of prodigious masses of stone and marble. Here, then, was one of the *temples* before mentioned; perhaps that of *Neptune*, being so near to the *port*. At a distance to the *right* in what we have considered as the *Rharian Plain*, is another considerable Ruin, a part whereof is yet standing; and the foundations of other structures may be discerned. All this plain, between the *Acropolis* and the sea, is covered with the fragments of former works; and upon this side was the *Theatre;* the form of which may be distinctly traced upon the slope of the hill, near the southern wall leading to the sea. Upon the summit of the *Acropolis* are the vestiges of the *Citadel;* also some excavations, which were used as *cisterns*, similar to those of other cities in the *Peloponnesus*. Looking down upon the great *Thriasian Plain* from the top of this rock (whose shape is an oblong parallelogram, lying nearly parallel to the shore), the back of the spectator being towards the sea, the remains of the TEMPLE OF CERES appear at the foot of the *north-west* angle; and to the left of this, in the road to *Megara*, exactly as it is described by *Pausanias*, in the very beginning of the route, is the *Well*

Antient *Theatre.*

Acropolis.

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called by him[1] ἄνθινον, close to the foundation of some *Hieron* or *Temple*. A little farther towards the *left* lies the *colossal marble Torso* of a *Lion*, or of a *Sphinx*, which was before noticed in our arrival at *Eleusis* from *Megara*.

Return to *Athens*.

Having thus amply gratified our curiosity with regard to the remains of this remarkable city, and accomplished the object of our wishes by the removal of the *Statue of Ceres*, we returned in high spirits to *Athens*, to prepare for a journey through Bœotia, Phocis, Thessaly, Pieria, Macedonia, and Thrace, to *Constantinople*.

(1) Ἑτέρα δὲ ὁδὸς ἐξ Ἐλευσῖνος πρὸς Μέγαρα ἄγει. Ταύτην ἐρχομένοις τὴν ὁδὸν, φρέαρ ἐστὶν ἄνθινον καλούμενον. *Pausan. Attica*, c. 39. p. 94. ed. *Kuhnii*.

APPENDIX.

APPENDIX.

N°. I.

THE *following* CATALOGUE *is inserted by way of* SURVEY *of the* PRESENT STATE *of* LITERATURE *in* GREECE. *It contains a* LIST *of* BOOKS *in the* HELLENIC *and in the* ROMAIC LANGUAGES, *printed at* VENICE *at the Press of* THEODOSIUS *of* YANINA, *with their* Prices *in Venetian* Liri *and* Soldi.

The Number has of course augmented since the period of the Author's return to England.

ΚΑΤΑΛΟΓΟΣ

ΤΩΝ ΒΙΒΛΙΩΝ ΕΛΛΗΝΙΚΩΝ ΤΕ ΚΑΙ ΚΟΙΝΩΝ

Τῆς Τυπογραφίας τοῦ Πάνου Θεοδοσίου τοῦ ἐξ Ἰωαννίνων.

Ἐνετίησι ,ϡωβ'. 1802. φιβ. 15.

	Lir.	Sol.
ΑΓΙΑΣΜΑΤΑΡΙΟΝ *μέγα, ἤτοι* Ἐκλογὴ ἐκ τοῦ Εὐχολογίου. *μετὰ νέας προσθήκης*	3	0
—— Ἕτερον *μικρὸν*	1	10
Ἀκολουθία τοῦ Ἁγίου Χαραλάμπους	1	10
—— Ἑτέρα ἁγίου Νικολάου	1	0
—— Ἑτέρα ἁγίου Μιχαὴλ	1	0
—— Ἑτέρα τῶν ἁγίων Μαρτύρων Τιμοθέου, καὶ Μαῦρας	1	0
—— Ἑτέρα τοῦ ἐν Ἁγίοις Πατρὸς ἡμῶν Δονάτου	1	0
—— Ἑτέρα τοῦ ἁγίου Διονυσίου ἐπισκόπου Αἰγίνης	1	10
—— Ἑτέρα τοῦ ὁσίου καὶ θεοφόρου Πατρὸς ἡμῶν Θεοφάνους τοῦ νέου	1	0

	Lir.	Sol.
—— Ἑτέρα τῆς ὁσίας Μητρὸς ἡμῶν Θεοδώρας τῆς Βασιλίσσης	1	0
Αἰσώπου Βίος, καὶ Μύθοι Ἑλληνιστὶ μετὰ προσθήκης τῆς Χρηστοηθείας Ἀντωνίου τοῦ Βυζαντίου	3	0
—— Ἕτερος μετὰ καὶ τοῦ Θεωφράστου	3	10
Ἀλεξάνδρου τοῦ Μακέδονος ἱστορία διὰ στίχων .	1	0
Ἀμαρτωλῶν Σωτηρία, νεοτυπωθὲν	7	0
Ἀμύντα τοῦ Τάσου Τραγῳδεία	2	0
Ἀμωνίου περὶ διαφόρων Λεξέων	1	10
Ἄνθος Χαρίτων Νέον εἰς Ἰταλικὴν, καὶ ἁπλῆν Ῥωμαϊκὴν φράσιν	1	10
Ἀνθολόγιον, νεοτυπωθὲν διορθωμένον εἰς τὰ ἐλλιπῆ τῶν ἄλλων τύπων	16	0
Ἀόρατος Πόλεμος	6	0
Ἀπόστολος νεοτυπωθεὶς, καὶ καλὰ δεμένος εἰς πετζὶ φίνος	6	10
—— Ἕτερος ὀρδινάριος	5	10
Ἀπολλώνιος Τύρου διὰ στίχων ἁπλῶν	0	10
Βίος Αἰσώπου εἰς ἁπλῆν φράσιν	0	15
Βοσκοπούλα ἡ εὔμορφη	0	4
Βοσπορομαχία διὰ στίχων κοινῶν περιγράφουσα τὸ κατάστενον τῆς Κωνσταντινουπόλεως	2	0
Γαϊδάρου, Λύκου, καὶ Ἀλουπούς. καὶ ὄνου προεστῶτος διήγησις ἀστεία	0	4
Γεωπονικὸν, ὁποῦ περιέχει ἑρμηνείας διαφόρου . .	3	0
Γεωργίου Λεξικὸν τὸ Τετράγλωσσον, νεωστὶ τυπωθὲν, ηὐξημένον μὲ λέξεις καὶ φωνὰς μάλιστα εἰς τὰ μετὰ τοῦ ἄλφα γράμματα. πλουτισμένον μὲ τὰς πλέον ἀναγκαίας, ἱστορίας καὶ μυθολογίας εἰς ἐκείνας τὰς λέξεις ὁποῦ ἀνήκουσι, πρὸς περισσοτέραν κατάλειψιν τοῦ νοήματος τῆς λέξεως,		

	Lir.	Sol.
μὲ τὰς ὀνομασίας τῶν θεῶν, μὲ παραδείγματα, κατὰ πᾶσαν λέξιν, καὶ μὲ ἄλλους τινὰς καλωπισμοὺς χωρὶς συγκατάβασιν	80	0
Γλιζούνιος περὶ ἀριθμητικῆς μεθόδου	3	10
Γνωμικὰ παλαιῶν τινῶν Φιλοσόφων εἰς ἁπλῆν φράσιν	1	10
Γνωμολογικὸν Γρυσολωρᾶ, νεωστὶ τυπωθὲν . . .	0	15
Γραμματικὴ τοῦ Λασκάρεως μετὰ προσθήκης καὶ καλλωπισμοῦ δεσίματος	4	0
Γραμματικὴ Ἑλληνικὴ Ἀντωνίου Κατηφόρου . .	3	10
Γραμματικὴ Βεσσαρίωνος	3	0
Γραμματικὴ Θεοδώρου Γαζῆ Βιβλία Τέσσαρα .	3	0
Γραμματικὴ τῶν φιλοσοφικῶν Ἐπιστημῶν ἢ σύντομος Ἀνάλυσις τῆς πειραματικῆς νεωτέρας φιλοσοφίας συγγραφεῖσα μὲν παρὰ τοῦ Ἀγγέλου Βενιαμὴν Μαρτίνου, μετενεχθεῖσα δὲ εἰς τὴν κοινὴν τῶν Ἑλλήνων Διάλεκτον παρὰ Ἀνθίμου γαζῆ τοῦ ἀρχιμανδρίτου εἰς 2 τόμους. Βιέννῃ, 1799. δίχως συγκατάβασιν	16	0
Διακονικὸν, νεωστὶ τυπωθὲν	2	0
——Ἕτερον μὲ πετζὶ	3	0
Διάκρισις εἰς τὸ ποίημα τοῦ Βολτέρ.	3	0
Διδασκαλία Χριστιανικὴ	0	4
Διδασκαλία περὶ τοῦ Θρόνου τῆς Ῥώμης κατὰ τὴν γνώμην τῶν Φραντζέζων. Τόμ. α'.	3	0
—— Ἑτέρα τῆς Γαλλικανικῆς Ἐκκλησίας, Τόμ. β'.	3	0
Διήγησις Ἀλεξάνδρου τοῦ Μακεδόνος, περιέχουσα τὸν βίον, τοὺς πολέμους, τὰ κατορθώματα, καὶ τὸν θάνατον αὐτοῦ	1	10
Διογένους Λαερτίου περὶ Βίων, Δογμάτων καὶ Ἀποφθεγμάτων τῶν ἐν φιλοσοφίᾳ εὐδοκιμησάντων Βιβλία δέκα. Ἐνετίησι 1798 εἰς ὄγδοον δίχως συγκατάβασιν	16	0

	Lir.	Sol.
Ἑβδομαδαρία, ἤτοι Ἐνιαύσιος Βίβλος, περιέχουσα ὅλην τὴν ἀκολουθίαν τοῦ χρόνου, ἤγουν τὸ Ὡρολόγιον, τὸ Ψαλτήριον, τὴν Παρακλητικὴν, τὸ Ἀνθολόγιον, τὸ Τριῴδιον, τὸ Πεντηκοστάριον, τὰς τρεῖς Λειτουργίας, καὶ τὰ ἀναγκαιότερα τοῦ Εὐχολογίου	70	0
Ἐκλόγιον, νεωστὶ τυπωθὲν	8	0
Εἱρμολόγιον, νεωστὶ τυπωθὲν	3	0
Ἑορτολόγιον, νεωστὶ τυπωθὲν	4	0
Επιστολάριον μὲ μίαν προσθήκην πολλὰ περίεργον, καὶ χρήσιμον	3	0
Ἐπιστολαὶ διὰ στίχων ἁπλῶν κατὰ τῆς ὑπερηφανίας	0	12
Ἑρμηνείαι Εὐσεβεῖς περὶ Μιμήσεως Χριστοῦ . .	5	0
Ἐρωτόκριτος, νεωστὶ τυπωθεὶς	3	10
Ἐρωφίλη Τράγῳδία διὰ στίχων	1	10
Ἔλεγχος κατὰ ἀθέων καὶ δυσσεβῶν εἰς Τόμ. δύω	10	0
Εὐσταθείου, τὸ καθ' ὑσμήνην καὶ ὑσμενίαν δρᾶμα	8	0
Ἐγχειρίδιον τῆς τῶν ζώων οἰκονομίας	2	0
Εὐαγγέλιον, διορθωμένον εἰς πολλὰ ἐλλιπῆ, μὲ τὰ Κανόνια του Πατριάρχου Ἱεροσολύμων Χρυσάνθου τοῦ Νοταρᾶ	24	0
Ἕτερον χρυσὸν	32	0
Εὐχολόγιον μέγα νεοτυπωθὲν	16	0
Ζητήματα διάφορα Θεολογικὰ τοῦ μεγάλου Ἀθανασίου	0	10
Ἡ Ἐξάβιβλος (εἰς κοινὴν γλῶσσαν μεταφραθεῖσα) Κωνσταντίνου Ἁρμενοπόλου. Τὰ νῦν αὐξυνθεῖσα μετὰ Ἀποστολικῶν, Συνοδικῶν, καὶ Πατερικῶν Κανόνων	18	0
Ἠθικὴ περιήγησις Κύρου βασιλέως Πεοσῶν . . .	8	0

	Lir.	Sol.
Θέατρον Πολιτικὸν μεταγλωττισθὲν ἐκ τῆς Λατινίδος εἰς τὴν κοινὴν Διάλεκτον παρὰ τοῦ ὑψηλωτάτου αὐθέντου Οὐγκροβλαχίας Νικολάου Μαυροκοδράτου. Τρίτη διορθωμένη ἔκδοσις Βενετίᾳ δίχως συγκαταβασίν τινα	15	0
Θεωρία Χριστιανικὴ	1	10
Θησαυρὸς Δαμασκηνοῦ νεοτυπωθεὶς	8	0
Θεοφράστου Ἠθικοὶ χαρακτῆρες εἰκοσιτέσσαρες . .	0	10
Θεοφυλάκτου Βουλγαρίας ἑρμηνεία εἰς τὰ τέσσαρα Ἱερὰ Εὐαγγέλια χωρίς τινα κατεβασμὸν .	30	0
Θεοτοκάριον	3	0
Θυσία τοῦ Ἀβραὰμ διὰ στίχων ἁπλῶν	0	10
Ἰδέα τοῦ ἀληθοῦς Μεταγνοοῦντος	3	0
Ἱστορία τῆς Βυζαντίδος ἀπὸ κτίσεως Κόσμου ἕως τοὺς ἐσχάτους καιρούς μας, εἰς Τόμους ς'. (χωρὶς συγκατάβασιν)	60	0
Ἱστορία Πολέμου ἀναμεταξὺ Ῥωσσίας, καὶ τῆς Ὀθωμανικῆς Πόρτας, εἰς Τόμους ἓξ . . .	21	0
Ἱστορία Ἐκκλησιαστικὴ Μελετίου εἰς ἁπλῆν φράσιν εἰς Τόμους τρεῖς	60	0
Ἱστορία ἠθικὴ Βελισσαρίου Ἀρχιστρατήγου τοῦ μεγάλου αὐτοκράτορος	6	0
Ἱστορία Σταυράκι διὰ στίχων ἁπλῶν	0	4
Ἱστορία τῆς Σκοτζίας	0	4
Κατάνυξις Μπουνιαλὴ διὰ στίχων	0	10
Κωμῳδία τοῦ Κάρλου Γολδόνη, ἡ στοχαστικὴ καὶ ὡραία χῆρα μεταφρασθεῖσα εἰς τὴν ἡμετέραν διάλεκτον	3	10
—— Ἑτέρα, Ἀρετὴ τῆς Παμέλας	3	0
—— Ἑτέρα, Διχόνιαι Πενερᾶς καὶ νύμφης . .	3	10
Κορνηλίου Νέπωτος περὶ τῶν ἐξόχων ἡγεμόνων Ἑλλήνων καὶ Ῥωμαίων	6	
—— Τοῦ αὐτοῦ μὲ εἰκόνας δίχως συγκατάβασιν .	7	0

	Lir.	Sol.
Λεξικὸν Μικρὸν	3	0
Λόγοι Ψυχωφελεῖς εἰς τὸ Σωτήριον Πάθος . . .	1	10
Λεξικὸν Βλάχου χωρὶς συγκατάβασιν	24	0
Λόγοι Πανηγυρικοὶ, εἰς Ἐγκώμιον διαφόρων Ἁγίων	2	0
Λειτουργικὸν εἰς μῆκος καὶ χαρακτῆρα μέγαν . .	12	0
Λειτουργίαι αἱ τρεῖς, Χρυσοστόμου, Βασιλείου, καὶ ἡ Προηγιασμένη μὲ Εἰκονογραφίας, εἰς πετζὶ	3	10
——Ἕτεραι εἰς χαρτὸν	1	10
Μαργαρῖται τοῦ Χρυσοστόμου	8	0
Μαρκάδας ἱστορία διὰ στίχων	0	6
Μηναῖα τὰ δώδεκα, νεοτυπωθέντα μὲ προσθήκην τοῦ Τυπικοῦ, εἰς κάθε ἑορτὴν τοῦ χρόνου ἐκεῖ ὁποῦ χρησιμεύει. καὶ ἄλλαι πολλαὶ διορθώσεις εἰς τοὺς εἱρμοὺς, καταβασίας, καὶ ἤχους, ἐσφαλμένα εἰς τοὺς πρώτους τύπους	144	0
Μηνιάτη Διδαχαὶ, νεοτυπωθεῖσαι	8	0
Μηνολόγιον τοῦ ἔτους 1802	0	3
Μῦθοι Αἰσώπου, εἰς ἁπλῆν φράσιν	0	15
Μυθολογικὸν ἠθικοπολιτικὸν τῆς Πυλπαΐδος . . .	6	0
Μωρέως Ἱστορία	1	0
Μυθολογικὸν Ἀραβικὸν ἤτοι ἐξακολούθησις τῆς χαλημᾶς εἰς Τόμους τέσσαρας	22	0
Ναυτικῆς θεωρητικο-πρακτικῆς Ἑρμηνεία, ἐκ τῆς Ἰταλικῆς διαλέκτου εἰς τὴν τῶν Γραϊκῶν κοινὴν μεταγλωττισθεῖσα καὶ τανῦν ἔτει 1802. πρῶτον τύποις ἐκδοθεῖσα ὁμοῦ μετὰ τῶν μαθηματικῶν πινάκων εἰς δύω Τόμους		
Νέος Παράδεισος, νεωστὶ τυπωμένος	8	0
Ξενοφῶντος τὰ σωζόμενα μὲ εἰκονογραφίας εἰς τέσσαρας Τόμους εἰς Φραντζέζε χωρὶς συγκατάβασιν	44	0

	Lir.	Sol.
Οκτώηχος καλὰ δεμένη	1	2
Οἶκοι τῆς Θεοτόκου, Ἑλληνικὰ, καὶ ἁπλᾶ . . .	0	10
Ὀρθόδοξος Ὁμολογία	6	0
Παδαγωγία μὲ προσθήκαις χρήσιμαις	0	2
—— Ἑτέρα μεγάλη μετὰ διαφόρους καλλωπισμοὺς	0	10
Παιδαγωγὸς ἢ Γραμματικὴ πρακτικὴ ἐν Βιέννῃ 1800 δίχως συγκατάβασιν	10	0
Παρακλητικὴ νεωστὶ τυπωθεῖσα, καὶ ἐπιμελῶς διορθωθεῖσα	20	0
Πεντηκοστάριον παρομοίως	12	0
Περιγραφὴ Ἱερὰ τοῦ Σινᾶ Ὄρους, μετὰ τῆς Ἀκολουθίας τῆς ἁγίας Αἰκατερίνης, καὶ ἑτέρων πάνυ ἀφελίμων διηγήσεων	2	10
Περὶ τῆς διατριβῆς εἰς Ἐνετίαν τῶν Κωμήτων τῆς Ἄρκτου τοῦ μεγάλου Δουκὸς τῆς Ῥωσσίας .	0	10
Πέτρα Σκανδάλου ἤτοι διασάφησις τῶν διχονιῶν τῶν δύω Ἐκκλησιῶν Ἀνατολικῆς καὶ Δυτικῆς, συγγραφεῖσα παρὰ ἡλιοῦ Μηνιάτη	8	0
Πολεμικῆς Τέχνης ἑρμηνεία μετὰ τὴν τάξιν τῶν στρατευμάτων τῆς μεγάλης Ῥωσσίας	3	0
Πρακτικὰ, ἤτοι Περιγραφὴ τῶν Πράξεων τῆς Διαίτης, ὁποῦ ἔγινεν εἰς Βαρσοβίαν τῆς Πολωνίας κατὰ τοὺς 1768	0	10
Προσκυνητάριον τῆς βασιλικῆς καὶ σεβασμίας Μονῆς τῆς μεγίστης ἁγίας Λαύρας, τοῦ ἁγίου Ἀθανασίου τοῦ ἐν τῷ Ἄθῳ	1	0
Σπανος	0	10
Στιχολογία, νεωστὶ τυπωθεῖσα μετὰ προσθήκης τινὸς ἀναγκαίας τοῦ Ἑσπερινοῦ, τοῦ Ὄρθρου, καὶ τῆς Λειτουργίας	0	5
Συλλειτουργικὸν μετά τινος νέας προσθήκης . . .	0	6
Συντίπα τοῦ Φιλοσόφου Ἱστορία	1	0

	Liv.	Sol.
Συνταγμάτιον Νέον, περιέχον τὴν πρέπουσαν αὐτῷ Ἀκολουθίαν Παρακλητικὴν τῆς ὅλης Ἑβδομάδος. Νῦν τὸ πρῶτον τυπωθὲν, καὶ ἀκριβῶς διορθωθὲν	1	10
Συνταγμάτιον Θεολογικῆς παιδείας	16	0
Σύνοψις, νεωστὶ τυπωθεῖσα μετὰ προσθήκης, καί τινων εὐχῶν ἐν τῷ τέλει	2	10
—— Ἑτέρα ὁμοία χρυσωμένη	3	10
Σειρὰ τῶν ἁγίων Πατέρων εἰς τὸν Ἰὼβ	10	0
Συμεὼν Θεσσαλονίκης εἰς ἁπλῆν φράσιν χωρὶς συγκατάβασιν	32	0
Τὰ ἅπαντα πρακτικὰ τῶν Τοπικῶν καὶ Οἰκουμενικῶν ἁγίων Συνόδων, εἰς Τόμους δύω . . .	124	0
Ταρίφα μὲ ταῖς Πόσταις	0	15
Τετραευάγγελον εἰς χαρακτῆρα μέγαν, μετὰ προσθήκης τῆς Ἀποκαλύψεως, καὶ μὲ Πίνακα τῶν ῥητῶν τῆς Παλαιᾶς, τὰ ὁποῖα εὑρίσκονται εἰς τὰ τέσσαρα Εὐαγγέλια καὶ Ἀποκάλυψιν . .	7	0
—— Ἕτερον εἰς χαρακτῆρα μικρὸν διὰ ἐγκόλπιον	7	0
—— Ἕτερον εἰς θήκην χρυσοῦν	10	0
Τραγῳδίαι τοῦ Πέτρου Μεταστασίου. νῦν πρῶτον μεταφρασθεῖσαι εἰς τὴν ἡμετέραν διάλεκτον. εἰς Τόμους δύω	4	10
Τριῴδιον νεοτυπωθὲν	22	0
Χριστιανικὴ Θεολογία τοῦ θεολογικωτάτου Μητροπολίτου Μόσκβας Πλάτωνος	8	0
Χρονογράφος μετὰ προσθήκης νέας τῶν Τουρκῶν Βασιλέων	8	0
Χρηστοήθια Ἑλληνιστὶ μεταφρασθεῖσα ἐκ τῆς Λατινίδος εἰς τὴν Ἑλληνικὴν φωνὴν παρὰ Ἀντωνίου Βυζαντίου ἡ πάνυ ὠφελιμωτάτη πρὸς διακόσμησιν ἠθῶν τῶν Νέων	1	0

	Lir.	Sol.
Χρυσωπηγὴ Ἰωάννου Χρυσοστόμου. νῦν πρῶτον μεταφρασθεῖσα	32	0
Ψαλτήριον μέγα νεοτυπωθὲν εἰς χαρακτῆρα μέγαν	4	10
——Ἕτερον μικρὸν	1	2
——Ἕτερον Ἐξηγητὸν τοῦ Ἀγαπίου	8	0
Ὡρολόγιον σκέτο, μετὰ διαφόρων καλλωπισμάτων	6	10
——Ἕτερον χρυσωμένον	8	0
Ὡρολόγιον μέγα, τὸ λεγόμενον τῆς Βλαχίας . .	10	0
——Ἕτερον ὅμοιον χρυσωμένον	13	0

No. II.

TEMPERATURE OF THE ATMOSPHERE,

ACCORDING TO

DIURNAL OBSERVATION;

WITH

A CORRESPONDING STATEMENT OF TEMPERATURE IN ENGLAND

During the same Period;

THE LATTER BEING EXTRACTED FROM A REGISTER KEPT IN THE APARTMENTS OF THE ROYAL SOCIETY OF LONDON, BY ORDER OF THE PRESIDENT AND COUNCIL.

N.B. *The Observations during the Journey were always made at Noon; those of the Royal Society at Two* P. M.; *and both on the Scale of Fahrenheit.*

Observation on the Scale of Fahrenheit.	Where made.	When made.	Observation in London on the same Day.
82°	Acre, in Syria, N. lat. 32°. 57′.	July 17.	66
82	Acre,	July 18.	69
83	Acre,	July 19.	77
83	Acre,	July 20.	73
82	At sea, off Mount Carmel,	July 21.	79
81	At sea, N. lat. 33°. 24′.	July 22.	79
81	At sea, N. lat. 33°. 48′.	July 23.	72
81	At sea, N. lat. 33°. 40′.	July 24.	69
81	At sea, N. lat. 33°. 6′.	July 25.	71
81	At sea, N. lat. 31°. 32′.	July 26.	76
81	At sea, N. lat. 31°. 47′.	July 27.	72
80	At sea, N. lat. 31°. 59′.	July 28.	68
81	At sea, N. lat. 32°. 4′.	July 29.	66
81	At sea, N. lat. 32°.	July 30.	74
82	At sea, N. lat. 31°. 40′.	July 31.	72

Observation on the Scale of Fahrenheit.	Where made.	When made.	Observation in London on the same Day.
81	Off the mouths of the Nile, N. lat. 31°. 40′.	August 1.	74
82	Aboukir bay,	August 2.	74
83	Aboukir bay,	August 3.	63
83	Aboukir bay,	August 4.	71
83	Aboukir bay,	August 5.	68
83	Aboukir bay,	August 6.	72
83	Aboukir bay,	August 7.	76
83	Aboukir bay,	August 8.	73
85	Rosetta,	August 9.	68
92	Upon the Nile, near Metubis,	August 10.	74
89	Upon the Nile, near El-Buredgiat,	August 11.	76
89	Upon the Nile, near Bulac,	August 12.	76
90	Upon the Nile, near Bulac,	August 13.	70
91	Upon the Nile, near Bulac,	August 14.	71
91	Caïro,	August 15.	73
91	Caïro,	August 16.	70
93	Caïro,	August 17.	75
92	Caïro,	August 18.	73
91	Caïro,	August 19.	74
91	Caïro,	August 20.	79
91	Caïro,	August 21.	71
90	Desert east of the Nile,	August 22.	71
85	Pinnacle of the Greater Pyramid of Djïza,	August 23.	69
91	Caïro,	August 24.	73
92	Caïro,	August 25.	71
90	Caïro,	August 26.	69
92	Caïro,	August 27.	73
87	Caïro,	August 28.	74
87	Caïro,	August 29.	76
86	Caïro,	August 30.	76
87	Caïro,	August 31.	68

Observation on the Scale of Fahrenheit	Where made.	When made.	Observation in London on the same Day.
89	Caïro,	Sept. 1.	68
90	Caïro,	Sept. 2.	66
83	Upon the Nile, near Amus,	Sept. 3.	69
84	Upon the Nile, near Machallet,	Sept. 4.	66
84	Rosetta,	Sept. 5.	73
82	Rosetta,	Sept. 6.	69
81	Rosetta,	Sept. 7.	66
81	Aboukir bay,	Sept. 8.	68
81	Aboukir bay,	Sept. 9.	70
82	Alexandria,	Sept. 10.	66
83	Alexandria,	Sept. 11.	65
82	Alexandria,	Sept. 12.	62
81	Alexandria,	Sept. 13.	65
81	Alexandria,	Sept. 14.	66
82	Alexandria,	Sept. 15.	70
81	Alexandria,	Sept. 16.	68
81	Alexandria,	Sept. 17.	68
76	Aboukir bay,	Sept. 18.	71
76	Aboukir bay,	Sept. 19.	69
78	Aboukir bay,	Sept. 20.	67
80	Aboukir bay,	Sept. 21.	64
80	Aboukir bay,	Sept. 22.	56
78	At sea, off the mouths of the Nile,	Sept. 23.	63
78	At sea, off the mouths of the Nile,	Sept. 24.	61
78	At sea, N. lat. 33°. 30′.	Sept. 25.	59
78	At sea, N. lat. 34°. 50′.	Sept. 26.	61
78	At sea, N. lat. 35°. 55′.	Sept. 27.	70
76	At sea, N. lat. 35°. 50′.	Sept. 28.	67
74	At sea,	Sept. 29.	69
74	At sea,	Sept. 30.	64
72	At sea, near Rhodes,	Oct. 1.	59
71	At sea, near Rhodes,	Oct. 2.	65
74	At sea, near the Island Episcopia,	Oct. 3.	65

Observation on the Scale of Fahrenheit.	Where made.	When made.	Observation in London on the same Day.
75	At sea, near the Island Stanchio,	Oct. 4.	61
76	Stanchio,	Oct. 5.	61
77	Stanchio,	Oct. 6.	57
77	Stanchio,	Oct. 7.	58
76	Stanchio,	Oct. 8.	58
76	At sea, near Patmos,	Oct. 9.	61
76	At Patmos, in the port,	Oct. 10.	65
74	At Patmos, Ditto,	Oct. 11.	61
69	At Patmos, Ditto,	Oct. 12.	58
75	Ditto, smaller Harbour of Ditto,	Oct. 13.	63
74	Ditto, smaller Harbour of Ditto,	Oct. 14.	63
75	At sea, near Naxos,	Oct. 15.	60
72	Island of Naxos,	Oct. 16.	60
72	At sea, near Naxos,	Oct. 17.	58
76	Island of Naxos,	Oct. 18.	59
76	At sea, near Paros,	Oct. 19.	54
76	Islandof Paros,	Oct. 20.	50
77	Parian marble quarries of Marpessus.	Oct. 21.	45
75	Harbour of Syra,	Oct. 22.	47
78	Harbour of Syra,	Oct. 23.	53
75	At sea, near Zïa,	Oct. 24.	50
74	Island of Zïa,	Oct. 25.	53
76	Island of Zïa,	Oct. 26.	56
80	Cape Sunium,	Oct. 27.	56
78	Near Athens,	Oct. 28.	49
80	Athens,	Oct. 29.	54
66	Athens,	Oct. 30.	59
64	Athens,	Oct. 31.	62
60	Athens,	Nov. 1.	60
62	Athens,	Nov. 2.	56
48	Summit of Mount Hymettus,	Nov. 3.	42
70	Athens,	Nov. 4.	48

Observation on the Scale of Fahrenheit.	Where made.	When made.	Observation in London on the same Day.
68	At sea, near Ægina,	Nov. 5.	38
68	Epiâda,	Nov. 6.	42
67	Hieron of Æsculapius,	Nov. 7.	40
67	Nauplia,	Nov. 8.	47
67	Argos,	Nov. 9.	48
62	Carvati, near Mycenæ,	Nov. 10.	48
61	Sicyon,	Nov. 11.	53
63	Corinth,	Nov. 12.	48
68	Isthmus of Corinth,	Nov. 13.	44
62	*Stadium* of the ISTHMIA,	Nov. 14.	43
64	Bath of Helen, at Cenchreæ,	Nov. 15.	53
63	Caneta,	Nov. 16.	55
67	Eleusis,	Nov. 17.	54
61	Athens,	Nov. 18.	50
60	Athens,	Nov. 19.	42
62	Athens,	Nov. 20.	41
61	Athens,	Nov. 21.	44
68	Eleusis,	Nov. 22.	41
74	Eleusis,	Nov. 23.	37
64	Athens,	Nov. 24.	48
60	Athens,	Nov. 25.	46
61	Athens,	Nov. 26.	45
65	Athens,	Nov. 27.	36
62	Athens,	Nov. 28.	37
68	Athens,	Nov. 29.	29
67	Athens,	Nov. 30.	36

No. III.

NAMES OF PLACES

VISITED IN THE AUTHOR'S ROUTE.

N.B. *No attempt has been made upon the present occasion to state the Distances; because relating principally to Sea Voyages, they are not precisely known.*

1801.

July 17. Acre.
18. Acre.
19. Acre.
20. Acre.
21. Sailed from Acre.
22. At sea.
23. At sea.
24. At sea.
25. At sea.
26. At sea.
27. At sea.
28. At sea.
29. At sea.
30. At sea.
31. At sea.
Aug. 1. Aboukir.

1801.

Aug. 2. Aboukir.
3. Aboukir.
4. Aboukir.
5. Aboukir.
6. Aboukir.
7. Aboukir.
8. Voyage to the Nile.
9. Rosetta.
10. Upon the Nile.
11. Upon the Nile[1].
12. Caïro.
13. Caïro.
14. Caïro.
15. Caïro.
16. Caïro.
17. Caïro.

(1) A voyage of 200 miles against the whole force of the Inundation, in 36 hours.

1801.

Aug. 18. Caïro.
19. Caïro.
20. Caïro.
21. Caïro.
22. Heliopolis.
23. Pyramids of Djïza.
24. Caïro.
25. Caïro.
26. Caïro.
27. Sheik Atman, beyond Caïro.
28. Pyramids of Saccára.
29. Caïro.
30. Caïro.
31. Caïro.
Sept. 1. Caïro.
2. Bulac, upon the Nile.
3. Terané, upon the Nile.
4. Se'l Hajar—*Ruins of Saïs.*
5. Berimbal.
6. Rosetta.
7. Rosetta.
8. Aboukir.
9. Aboukir.
10. Alexandria.
11. Alexandria.
12. Alexandria.
13. Alexandria.
14. Alexandria.
15. Alexandria.
16. Alexandria.
17. Aboukir.
18. Aboukir.
19. At sea.
20. At sea.
22. At sea.

1801.

Sept. 23. At sea.
24. At sea.
25. At sea.
26. At sea.
27. At sea.
28. At sea.
29. At sea.
30. At sea.
Oct. 1. Off Rhodes.
2. Coast of Asia Minor.
3. Island Episcopia.
4. Island Stanchio.
5. Stanchio.
6. Stanchio.
7. Stanchio.
8. Stanchio.
9. Island Leria—Patmos.
10. Patmos.
11. Patmos.
12. Off Samos, Icaria, &c.
13. Western Port of Patmos.
14. Patmos.
15. Icaria—Naxos.
16. Naxos.
17. Naxos.
18. Naxos.
19. Paros.
20. Paros—Antiparos.
21. Paros.
22. Syra.
23. Syra.
24. Jura.
25. Zïa.
26. Zïa.
27. Cape Sunium.

1801.

Oct. 28. Sinus Saronicus.
29. Athens.
30. Athens.
31. Athens.
Nov. 1. Athens.
2. Athens.
3. Athens.
4. Athens.
5. Ægina.
6. Epiâda—Ligurio.
7. Hieron of Æsculapius—
8. Nauplia. [Nauplia.
9. Tiryns—Argos.
10. Mycenæ—Nemea.
11. Sicyon.
12. Corinth.
13. Corinth.

1801.

Nov. 14. Corinth.
15. Cenchreæ—Cromyon.
16. Megara.
17. Eleusis.
18. Athens.
19. Athens.
20. Athens.
21. Athens.
22. Eleusis.
23. Eleusis.
24. Athens.
25. Athens.
26. Athens.
27. Athens.
28. Athens.
29. Athens.
30. Athens.

END OF VOLUME THE SIXTH.

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